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DEDICATED

TO

The Sacred Memory of my Brother-in-law.

The late Mr. Krishnarao Madhavrao Oak, B. A., LL. B

who ever since his study of this play at the College in 1893, had been deeply imbued with its lofty teaching of self-sacrifice and devotion to parents, and who toiled throughout his life to do good to others until he died broken-hearted on the 15th of January 1919, within a month of the demise of his beloved mother.

PREFACE TO THE SECOND EDITION.

The first edition of this book was published in 1919 and the occasion of this second has been availed of practically to recast the first by thorough revision and addition of much new matter Separate translation has been given in response to suggestions received from various quarters. The new method of numbering the lines that was adopted in the first edition has here been kept. Thus the symbol II. 10. 43 means the 43rd line from the 10th verse of the second Act, the Roman figure representing the Act, the next Arabic the number of the verse and the last the line from the verse represented by the first Arabic figure This method, which has been found convenient, should, we suggest, be adopted by all editors of such books. In the preparation of the first edition, the Trivandrum edition of the play as well as the editions of Bhanap and Paranjpe were used To them my best thanks are therefore due. I have further to thank Dr. A. B Gajendragadkar, M. A., Ph. D., M. R. A. S., of the Elphinstone College, Bombay, for many useful suggestions made from time to time on the occasion of this second edition. Messrs. A. V. Patvardhan, K. M. Bal and V. H. Barve of the Aryabhushan Press, Poona, deserve sincere thanks for the excellent and speedy printing of the book.

New Poona College,
June 1923

R. D. KARMARKAR,

DRAMATIS PERSONÆ.

MEN

Jīmūtavāhana—The Hero, and the Vidyādhara Prince.

Jīmūtaketu—Father of the Hero

Mitrāvasu—Brother of the Heroine, the Siddha Crown Prince.

Śaṅkhacūḍa—The serpent, victim-designate to Garuda.

Garuda—The lord of birds and enemy of serpents.

Vidūsaka—The friend and companion of the Hero

Vita and Ceta—Attendants in the Royal house-hold,

Kancukin—Superintendent of the harem.

Tāpasa—A sage.

The Door-keeper, Kinkara.

WOMEN

Malayavatī—The Heroine and the Siddha Princess.

Devī—The mother-in-law of the Heroine

Vrddhā—The mother of Śankhacūda

Gaurī—The Goddess.

Caturikā and Manoharikā—Maids

CONTENTS.

ABBREVIATIONS USED

Amara—Amarakośa
Gīta—Gītagovinda
Gītā—Bhagavadgītā
Kathā—Kathāsaritsāgara
Kādam—Kādambarī
K P.—Kāvyaprakāsa
Kumāra—Kumārsambhava.
Manu—Manusmrti.
Mahā—Mahāvīracarita.
Mālatī—Mālatīmādhava.
Mālavikā—Mālavikāgnimitra.
MBh—Mahābhārata.
Megha—Meghadūta.
Mṛccha—Mrcchakatika
Mudrā—Mudrārākṣasa
Nāgā—Nāgānanda.
Nātya—Nātyaśāstra
Priya—Priyadarsikā.
Pratijñā—Pratijñāyaugandharāyana.
Raghu—Raghuvamsa
Rat—Ratnāvalī.
Sāhitya—Sāhityadarpana.
Svapna—Svapnavāsavadatta
Śāk—Śākuntala
Sisupāla—Sisupālavadha
Uttar—Uttarrāmacarita.
Vikram—Vikramorvasīya

INTRODUCTION

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1 THE AUTHORSHIP OF NĀGĀNANDA.

(In the prologue to *Nāgānanda*, we have the following passage put in the mouth of the Sūtradhāra, अद्याहमिन्द्रोत्सवे सबहुमानमाहूय नानादिग्देशागतेन राजश्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः। यथास्मत्स्वामिना श्रीहर्षदेवेन...नागानन्दं कृतं. .तत् . त्वया नाटयितव्यमिति । Thus the play is attributed to Śrīharṣa, a monarch with a circle of feudatory princes to wait upon him. Now there are as many as five different individuals possessing the same appelation Śrīharṣa) known to Sanskrit literature (1) the younger brother of the author of the *Kavyapradīpa* (2) the author of the *Naiṣadhakāvya* (3) the king of Kashmir to divert whose queen Somadeva wrote the *Kathāsaritsāgara* (4) the father of Munja and the grand-father of king Bhoja of Dhārā (5) the king of Sthāneśvara (The question is therefore which one of these five is the author of *Nāgānanda*) and it is by no means difficult to solve. (There is unimpeachable chronological evidence by which the first four are eliminated and the authorship undoubtedly belongs to the king of Sthānesvara) *Nāgānanda* as well as *Priyadarśikā* and *Ratnāvalī*[1] are quoted in the *Daśarūpa* of Dhanañjaya who was at the court of Munja and thus lived before 995 A D. which is the date of Munja's death The *Nāgā.* and *Rat.* are quoted by name in the *Dhvanyāloka*, the author of which work lived in the reign of king Avantivarman of Kashmir (855-883 A. D.). The *Rat* is quoted by Dāmodaragupta, the minister of king Jayāpīda in his *Kuttanīmata* (close of the 8th century). It is clear therefore that (the author of *Nāgānanda* could not have lived later than the 8th century.)

The younger brother of the author of *Kāvyapradīpa* was no king and lived about the middle of the 15th century. The author of *Naiṣadhacarita* similarly was no king, but was patronized by the king of Kanoj, as he himself informs us in the last stanza of his *Naiṣadhakāvya* (ताम्बूलद्वयमासनं च

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1 It is shown below that these three plays are by one and the same author

लभते यः कान्यकुब्जेश्वरात् ।) and he lived about the end of the 12th century. He also refers to some of his other works in the concluding stanzas of several cantos in his *Naiṣadha* such as स्थैर्यविचारण, (*Naiṣadha*, last stanza of the 4th Sarga), श्रीविजयप्रशस्ति (5th Sarga) खण्डनखण्ड (6th Sarga) गौडोर्वीशकुलप्रशस्ति (7th Sarga) अर्णववर्णन, छन्दःप्रशस्ति (17th Sarga), शिवशक्तिसिद्धि (18th Sarga), नवसाहसाङ्कचरित (22nd Sarga), but no mention is made of any of the three dramas in question. The King of Kashmir lived about 1089—1101 A. D The father of Munja must have lived before 974 A D as Munja is known to have reigned about 974—995 A. D. These four therefore could not have written our play as they are all later than the 8th century.

King Harsa of Sthānesvara, who reigned from 606 A. D. to 647 A. D. and who was the patron of Bāna must have been the author of the present play. The following passage from the 'Records of the Buddhistic Religion' by I-tsing published in Chinese about 691 A. D. puts this matter once for all beyond any shadow of doubt 'King Silāditya[2] versified the story of the Bodhisattva *Jīmūtavāhana* (ch. 'cloud-borne'), who surrendered himself in place of a Nāga. This version was set to music (lit string and pipe) He had it performed by a band accompanied by dancing and acting, and thus popularised it in his time' (P 163—164, translated by Takakusu). I-tsing had come over to India in 671 and had studied at the University of Nalanda for ten years. His testimony is therefore very valuable

II PRIYADARSIKĀ, RATNĀVALĪ AND NĀGĀNANDA.

That *Priya.*, *Rat* and *Nāgā.* are by one and the same author can be very easily proved. The passage from अलमतिविस्तरेण (I. 2. 2.) to the end of the 3rd verse in the prologue of *Nāgānanda* is repeated *mutatis mutandis* in both *Priya.* and *Rat.* The verses व्यक्तिर्व्यञ्जनधातुना... (I. 14) and कन्दुकगतं विहितकक्षः... (IV. 1) from the *Nāgānanda* are to be found in *Priya.* as III. 10 and III. 3 respectively. Internal evidence as regards language and ideas in the plays concerned clearly shows that one author is responsible for them. As

2 This was the title of Harsa as Hiuen Tsang tells us.

Mr. S P. Pandit in his introduction to *Mālavikāgnimitra* has remarked 'Every great writer, whether of prose or poetry, has always a settled style of composition This is especially the case with those poets and authors who take delight in an easy and natural expression of their thoughts, and never surrender their good sense and fondness for perspicuity to a laboured and obscure style of writing Whatever is natural and ordinary will be frequently repeated in the writings of one and the same author. ... It is the repetition of those analogous expressions, phrases and ideas, with a characteristic *frequency* in each of the compositions that is of importance in determining the identity of their authors.'

The following table would give an idea of the similarity of words, expressions and analogous ideas found in the *Priyadarsikā* and the *Nāgānanda*

Priyadarsikā.[3]	*Nāgānanda.*
P. 2-3 The passage अद्याहं वसन्तोत्सवे etc. to the end of stanza 3	The same occurs here as I. 2-2 to I-3 च०
P. 10 राजा—(आसन निर्दिश्य)— स्वागतम् इत आस्यताम् । राजा—अपि कुशली भवान् etc	Cf with this II 10-9-नायक.- मित्रावसो स्वागतम् । इत आस्यताम् । . नायक —अपि कुशली सिद्धराजो विश्वावसु । also III. 14.2;
P. 14 अये कथं नभोमध्यमध्यास्ते भगवान् सहस्रदीधिति ।	अये मध्यमध्यास्ते नभस्तलस्य भगवान सहस्रदीधिति· । I. 19.9
P. 16 राजा—वसन्तक कस्मात्प्रहृष्ट इव लक्ष्यसे ।	नायक.—मित्रावसो संरब्ध इव लक्ष्यसे । III. 14.3.
P. 22 विदूषकः—तत्तावदहं दीर्घिकाया स्नात्वा देव्या· सकाशं गमिष्यामि ।	विदूषक —तद्यावदहमपि ... दीर्घिकायां स्नात्वा प्रेक्षे प्रियवयस्यम् । III 3 99.
P. 25 राजा—वयस्य सल्लाप इव श्रूयते । तदवहिताः शृणुम· । कदाचिदित एव व्यक्तीभविष्यति ।	चेटी—भर्तृदारिके एषा सेल्लालाप श्रूयते । तदवहिते तावच्छृणुम । II. 5.16. also नायकः—अथवा प्रसक्त एवायमेतेषामालापः । कदाचिदत एवास्याभिव्यक्तिर्भविष्यति । IV. 8.14.

3 The edition referred to is that of the Vanivilasa Press

P. 26 राजा—इयं सा विन्ध्यकेतोर्दुहिता। (सानुतापम्) चिरं मुषिता स्मो वयम्।	नायक—कथमियमेवासौ विश्वावसोर्दुहिता मलयवती। .. हा कथं वञ्चितोऽस्मि। II 12 12–13.
P 26 राजा—वयस्य, निर्दोषदर्शना कन्यका खल्वियम्। विश्रब्धमिदानीं पश्याम।	नायक—निर्दोषदर्शना हि कन्यका। I 14 15
P 28 विदूषक—भो वयस्य, पूर्णास्ते मनोरथा।	विदूषक—ही ही भो सम्पूर्णा मनोरथा. प्रियवयस्यस्य। II 12 45
P 37 आरण्यका—यस्मै तावदेतं वृत्तान्तं निवेद्य सह्यवेदनमिव दुःखं करिष्यामि।	जीमूतकेतु—आवेदय ममात्मीयं पुत्र दुःखं सदु सह्यम्। मयि संक्रान्तमेतत्ते येन सह्यं भविष्यति॥ V 9
P 40 मनोरमा—कमलिनीवद्धानुरागोऽपि मधुकरो मालतीं प्रेक्ष्याभिनवरसास्वादलम्पट कुतस्तामनासाद्य स्थितिं करोति।	चेटी—किं मधुमथनो वक्षःस्थलेन लक्ष्मीमनुद्वहन् निर्वृत्तो भवति। II 0 98
P. 40 आरण्यका—अधिकं खलु शरदातपेन संतप्तान्यद्यापि न मेऽङ्गानि संतापं मुञ्चन्ति।	चतुरिका—शरदातपजनितोऽयं मे संतापोऽधिकतरं बाधते। II 0 20
P 42 मनोरमा—पदशब्द इव श्रूयते।	चेटी—भर्तृदारिके पदशब्द इव श्रूयते। II 4 14
P 42 मनोरमा—तत्तावदवहिते शृणुव।	चेटी—तदवहिते तावच्छृणुम। II. 5 16
P 49 कञ्चुकी—अन्तःपुराणां विहितव्यवस्थः etc.	—This verse is the same as IV. 1. uttered by the कञ्चुकिन्
P 59 राजा—अहो गीतम् अहो वादित्रम्। व्यक्तिर्व्यञ्जनधातुना etc	—This verse is the same as I 14 uttered by the नायक. The expression अहो गीतमहो वादितम् also occurs

The following are the similar expressions and ideas found in *Ratnāvalī* and *Nāgānanda*

Ratnāvalī [4]	*Nāgānanda.*
P 2 सूत्रधार—अद्याहं वसन्तोत्सवे etc, up to the end of the 4th verse	The same occurs as I 2–2 to I 3 च०
P 5 राजा—राज्यं निर्जितशत्रु योग्यसचिवे न्यस्त समस्तो भरः सम्यग्लालनपालिता प्रशमिताशेषोपसर्गा प्रजा॥	नायक—न्याय्ये वर्त्मनि योजिताः प्रकृतयः सन्तः सुखं स्थापिता नीतो बन्धुजनस्तथात्मसमता राज्येऽपि रक्षा कृता॥ I. 7 प्र० द्वि०

4 Edition by Prof Ghate

P. 6 विदूषकः—न भवतो न कामदेवस्य ममैवैकस्य ब्राह्मणस्यायं मदनमहोत्सव.।	विदूषकः–संपूर्णा मनोरथा. प्रियवयस्यस्य। अथवा नहि नहि भवत्या मलयवत्याः। अथवा नैतयोः। ममैवैकस्य ब्राह्मणस्य। II. 12.45–47.
P. 20 सागरिका–हृदय...जन्मनः प्रभृति सह संवर्धितं मां परिहृत्य क्षणमात्र-दर्शनपरिचितम् अन्यं जनं गच्छन्न लज्जसे।...भगवन् कुसुमायुध, निर्जित-सुरासुरो भूत्वा स्त्रीजने प्रहरन् न लज्जसे।	नायिका—अयि हृदय तथा नाम तदा तास्मिञ्जने लज्जया मां पराङ्मुखीकृत्ये-दानीमात्मना तत्र गतोऽसीत्यहो त आत्मंभरित्वम्। (II. 0.40–41), भगवन् कुसुमायुध येन त्व रूपशोभया निर्जितोऽसि तस्य त्वया न किमपि कृतम्। मम पुनरनपराद्धाया अप्यवलेति कृत्वा प्रहरन्न लज्जसे।
P. 38 विदूषक—भोः प्रच्छादयैनं चित्र-फलकम्। एषा खलु देव्याः परिचारिका सुसंगतानुगता।	विदूषक–भो वयस्य प्रच्छादयानेन कदली-पत्रेणेमा चित्रगता कन्यकाम्। (II. 10 5)
P. 52 राजा—वयस्य न खलु किंचिन्न संभाव्यते त्वयि।	नायक—बहुतरमतोऽपि बाहुशालिनि त्वयि संभाव्यते। III. 16.2.
P. 53 राजा–पर्यवसितमह। तथाहि... Then follow two verses describing the sun.	नायक—सम्प्रति परिणतमह। तथाहि, (III 17. 7), Then follows one verse describing the sun.
P. 55 राजा—प्रणयविशदां दृष्टिं वक्त्रे ददाति न शङ्किता घटयति घनं कण्ठा-श्लेषे रसान्न पयोधरौ। etc.	नायक—दृष्ट्वा दृष्टिमधो ददाति कुरुते नालापमाभाषिता etc. III. 4.
P. 63 विदूषक—भो पदशब्द श्रूयते।	चेटी—भर्तृदारिके पदशब्द इव श्रूयते। II. 4.14.
P. 64 विदूषकः—कथ देवी वासवदत्ता आत्मानमुद्बध्य व्यापादयति।	चेटी—एषा भर्तृदारिकोद्बध्यात्मानं व्यापा-दयति।
राजा—(ससम्भ्रममुपसृत्य) क्वासौ क्वासौ।	नायकः–(ससंभ्रममुपसृत्य) क्वासौ क्वासौ।
विदूषक—भो एषा।	
राजा—अलमलमतिमात्रं साहसेनामुना ते त्वरितमयि विमुञ्च त्व लतापाशमेतत्।	चेटी—इयमशोकपादपे। नायक—न खलु न खलु मुग्धे साहस कार्यमीदृक् व्यपनय करमेतं पल्लवाभं लतायाः। (II. 10 68-II.11 द्वि०)
P. 80 ऐन्द्रजालिक—हरिहरब्रह्मप्रमुखा-न्देवान्...	विट—हरिहरपितामहानामपि ... . (III. 3. प्र०)

Even a greater similarity is to be found in *Priya.* and *Rat.* Both are Nātikās, having only four Acts Both praise Śiva and Gaurī in their Nāndī. Both refer to the love-affair of Vatsarāja In both the Heroines are offered ultimately to the king by Vāsavadattā, and the Heroines suffer in a similar manner. Vidūṣaka receives presents from Vāsavadattā in both plays There is a similar description of trees in the garden in both and so forth.

There is no doubt that *Priyadarśikā* was written first. The play is a very small one and the poet freely imitates Kālidāsa's *Mālavikāgnimitra* Mr S M Paranjpe thinks that *Nāgānanda* was the second play and *Ratnāvalī* the third play of Harṣa He says that *Rat* is superior to *Nāgānanda*, and that the scene in which the Heroine attempts to hang herself was used in *Nāgānanda* first as it is found in the original story of Guṇādhya, and next in the *Ratnāvalī*, the poet being evidently well pleased with it. We cannot agree with Mr. Paranjpe. We think that *Nāgānanda* was written the last We cannot regard *Rat.* as in any way superior to *Nāgānanda* which describes the lofty sentiment of self-sacrifice and love for parents and where the Sṛngāra sentiment is only introduced as a sort of conventional affair. It is quite impossible, we think, that an author after having depicted such noble sentiments, the heroic self-sacrifice on which the Gods themselves throw incense, of Jīmūtavāhana who regards his marriage with Malayavatī, useful only in so far as it gives him a opportunity to sacrifice himself for the sake of the serpent —it is impossible that an author would degrade himself by describing earthly sensual love once more Harṣa must have read the original story of Guṇādhya long before he wrote *Nāgānanda* He inserted the scene which he apparently liked most and which Mr Paranjpe alludes to above in the *Rat* first and was glad to use it again in *Nāgānanda* which he must have written when he became definitely inclined towards Buddhism *Priya* and *Rat* as we have already remarked above, are very similar to each other and no long period must have elapsed between their composition. It is most unlikely that the author should have taken leave

of Vatsarāja with the *Priya*, then written *Nāgānanda* and then again returned to Vatsarāja for *Ratnāvalī*.

Some critics think that the author of *Nāgānanda* which praises Buddha in its Nāndī, and which teaches *Ahımsā*, the cardinal doctrine of Buddhism and thus bears a Buddhistic stamp, could not have written *Rat.* and *Priya* which both praise Śiva and Gaurī in their opening verses, showing that their author must have been a follower of Hinduism. There are others again who hold that *Nāgānanda* in spite of its praise of Buddha, does not possess the Buddhistic stamp at all. Their arguments are that the doctrine of *Ahımsā* is a doctrine of the Upanisads, that the Hero Jīmūtavāhana reveres Hindu Gods (वन्द्याः खलु देवताः I. 12 8.), that Jīmūtaketu lives the life of an Agnihotrin (V. 12. 14) after his retirement from worldly life, and that the Goddess Gaurī, a Hindu deity, ultimately revives the Hero, etc. Both these views are wrong. It is idle to deny that *Nāgānanda* is clearly the work of a poet who had great admiration for Buddhism, in the face of the fact that the Nāndī actually praises Buddha. The doctrine of *Ahımsā* is certainly as old as the Upanisads, but it is well-known that it is Buddhism that has monopolised it to a very large extent. Any doctrine for the matter of that can be shown to have its dim beginnings in the Upanisads. The large admixture of Hindu element in the play clearly shows that the author is far from being a fanatic and in fact wants to harmonise the two religions as far as possible The use of कामेन for मारेण in I. 2. and also the fact of Gaurī pronouncing a benediction on and reviving Jīmūtavāhana, a Bodhisattva, clearly points out that the author is deliberately trying to reconcile the Hindu and Buddhistic mythology and religion. King Harsa is known to have been a worshipper of both Buddha, and the Hindu deities Śiva and the Sun (see next section). Harsa evidently wrote *Nāgānanda* when he became definitely inclined towards Buddhism although he continued to revere Hinduism as well. It is not impossible therefore that *Nāgānanda*, in spite of its Buddhistic stamp should have been written by the author of *Rat* and *Priya*.

In *Kāvyaprakāsa* I, we have the following passage श्रीहर्षादेर्धावकादीनामिव धनम् and some commentators explain the passage to mean that the poet Dhāvaka secured immense wealth from Śrīharsa by allowing *Ratnāvalī* which was written by him to pass in Srīharsa's name (धावकः तन्नामा कविः । स हि श्रीहर्षनृपनाम्ना रत्नावलीनाम्नीं नाटिकां कृत्वा बहु धनं लब्धवानिति प्रसिद्धिरित्युद्द्योतादौ स्पष्टम् ।). If then *Rat* was written by Dhāvaka, what about *Priya*. and *Nāgā*? They too must be attributed to him as we have already shown that the three stand or fall together. But none of the commentators have got anything to say on this important issue Some read the passage as श्रीहर्षादेर्बाणादीनामिव धनम्[5] and Dr Hall relying on this passage thinks that Bāṇa was the real author of *Rat* and that he sold *Rat.* to Śrīharsa for money. Dr Hall also remarks that the verse द्वीपादन्यस्मादपि[6] etc (*Rat* I 6) occurs in *Harsacarita* Dr. Hall's arguments are anything but convincing. No verse from *Rat* is to be found in *Harsacarita*,[7] the internal evidence is against Bāna's authorship of *Rat* and if Bāna wanted to obtain money by selling any of his works—he was in affluent circumstances for aught we know—he could have sold his *Kādambarī* for this purpose unless we consider him to be a surprisingly stupid fellow. For our part, we are simply amused at these frantic efforts to disprove king Harsa's authorship, and to attribute the plays that go under his name to some poet of his court. Dr Hall

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5 That Bāṇa did receive considerable wealth from Harsa is clear from the following, बाणहस्य स्वयमेव गृहीतस्वभाव पृथिवीपति प्रसादभाजनभूत् । स्वल्पैरेव चाहोभिः परमप्रीतेन प्रसादजन्मनो मानस्य प्रेम्णो विस्रम्भस्य द्रविणस्य नर्मण प्रभावस्य च परां कोटिमनीयत नरेन्द्रेण । *Harṣacarita*, also हेम्नो भारशतानि, वा मदमुचां वृन्दानि वा दन्तिनां श्रीहर्षेण समर्पितानि कवये बाणाय कुत्राद्य तत् । या बाणेन तु तस्य सूक्तिनिकरैरुट्टङ्किताः कीर्तयस्ताः कल्पप्रलयेऽपि यान्ति न मनाङ् मन्ये परिम्लानताम् ॥ (quoted in सारसमुच्चय, a commentary on काव्यप्रकाश, and also in the सुभाषितावलि, श्रीहर्षो वितितार गद्यकवये बाणाय वाणीफलम् ।

6 द्वीपादन्यस्मादपि मध्यादपि जलनिधेर्दिशोऽप्यन्तात् । आनीय झटिति घटयति विधिरभिमतमभिमुखीभूत ॥

7 The verse apparently referred to by Dr. Hall is, द्वीपोपगीतगुणमपि समुपार्जितरत्नराशिसारमपि । पोत पवन इव विधि पुरुषमकाण्डे निपातयति । (*Harṣacarita*, Ucchvāsa VI, which contains exactly the opposite idea to that in the verse from *Rat*, and bears no resemblance to it except that the word द्वीप occurs there)

and his allies apparently think that a king is necessarily an ass, and that it is impossible for a king to be an author. We are unable to subscribe to this view. Sūdraka, Bhoja, Yasovarman are some of the honoured names of king-authors in Sanskrit literature and Harsa evidently belongs to this class.

As regards the passage श्रीहर्षादे... it makes only a general statement. The plain meaning is that Dhāvaka or Bāna and other poets secured much wealth from their patrons, Srlharsa and others There is nothing in the passage to show that any idea of the money being secured by the poets by allowing their compositions to go in the names of their patrons, is intended. At any rate Śrlharsa was certainly not a mean and vain king to take recourse to such an underhand and questionable procedure.

The authorship of the three plays is sought to be attributed to Dhāvaka Bhāsa, by some critics on the authority of the following quotation said to be from the *Kavivimarśa* of Rājaśekhara.

कारणं तु कवित्वस्य न संपन्नकुलीनता ।
धावकोऽपि हि यद्भास कवीनामग्रिमोऽभवत् ॥
आदौ भासेन रचिता नाटिका प्रियदर्शिका ।
निरीर्ष्यस्य रसज्ञस्य कस्य न प्रियदर्शना ॥
तस्य रत्नावली नूनं रत्नमालेव राजते ।
दशरूपककामिन्या वक्षस्यत्यन्तशोभना ॥
नागानन्दं समालोक्य यस्य श्रीहर्षविक्रमः ।
अमन्दानन्दभरित स्वसभ्यमकरोत्कविम् ॥
उदात्तराघव नूनमुदात्तगुणगुम्फितम् ।
यद्वीक्ष्य भवभूत्याद्या प्रणिन्युर्नाटकानि वै ॥
शोकपर्यवसानास्य नवाङ्का किरणावली ।
माकन्दस्येव कस्यात्र प्रददाति न निर्वृतिम् ॥
भासनाटकचक्रेऽपि छेकै क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावक ॥

Mr S C Ray in his introduction to *Ratnāvalī*, compares the story of *Svapnavāsavadatta* and *Ratnāvalī*, and comes to the conclusion that the spirit of [illegible] is conspicuous by its absence in the latter and [illegible]

debasement of noble characters is to be found in the *Ratnāvalī* This he attributes to the ignoble birth of the poet Bhāsa who was a washerman As the above quotation makes Bhāsa, the author of both *Ratnāvalī* and *Svapna*, Mr Ray further conjectures that the above quotation betrays confusion regarding Bhāsa, ignoring the older Bhāsa who wrote the *Svapna* and of whom Kālidāsa speaks in his *Mālavikāgnimitra*. Mr Ray thus takes the last stanza as referring to Bhāsa, the predecessor of Kālidāsa, and the remaining stanzas as referring to a different person, the washerman Bhāsa Mr. Ray further argues that the patron of this Bhāsa was Harsavikrama of Uȷȷayinī (तत्रानेहस्युज्जयिन्यां श्रीमान् हर्षापराभिधः । एकच्छत्रश्चक्रवर्ती विक्रमादित्य इत्यभूत् ॥ *Rājataranginī* III. 125) who lived about the 1st or 2nd century A D (or the 5th century, according to Fleet) He dismisses the possibility of Harsa of Kanoj, being the patron of Bhāsa on the strength of the Nāndī verse in the *Rat* जितमुडुपतिना नमः सुरेभ्यो द्विजवृषभा निरुपद्रवा भवन्तु । भवतु च पृथिवी समृद्धसस्या प्रतपतु चन्द्रवपुर्नरेन्द्रचन्द्रः ॥ According to him the verse makes Dhāvaka's patron a Ksatriya of the lunar dynasty, while Harsavardhana was a Vaisya The verse also suggests that the King has triumphed—thanks to the gods—in that he has given up his inclination towards Buddhism and that the *Ratnāvalī* was written after his return to Hinduism, while according to all available information, Harsa of Kanoȷ remained a staunch Buddhist to the end and so *Nāgānanda* could have been written only before he gave up his Buddhistic tendencies. But critics have generally agreed that *Nāgānanda* is the last play of the poet. Hence Harsa of Kanoȷ could not have been the patron of Bhāsa; Harsavikrama of Uȷȷayinī was his patron and Bhāsa wrote the three plays and passed them in the name of his patron

It is very easy to show the weakness in the above line of argument adopted by Mr Ray In the first place, the genuine character of the above quotation may justly be questioned The work of Rājasekhara in question has not been found and the quotation has no other authority but a hearsay evidence The delineation of the character

of Ratnāvalī is surely not such that it would require only a base-born person to write it. Besides, it is essentially a matter of opinion as the above quotation itself gives a high praise to *Ratnāvalī* comparing it to a Ratnaśalākā. The verse जितमुडुपतिना etc of which Mr Ray makes so much is not found in certain editions and is more fitted to be a Bharatavākya than a Nāndī verse. It again need not be taken to refer to the complete apostacy of the king from Buddhism. It might simply mean that the king who had been quite intolerant before, has come to be more tolerant than before and it is wholly unnecessary to go in search for another Harsa in the face of the evidence of I-tsing quoted above. The expression Harsavikrama has then to be taken to be loosely used for Harsavardhana and the correct reading may have been Harsavardhana itself for aught we know

Mr. S. M Paranjpe [8] attributes the three plays that go under the name of Harsa to the older Bhāsa himself, mostly from internal evidence by comparing the three plays to the plays published by T. Ganapati Shastri of Trivandrum. He refers to certain characteristics to be found in Harsa's plays and the plays published by Ganapati Shastri and arrives at the conclusion that all of them were written by Bhāsa. Thus, (1) in *Avimāraka*, a reference is made to the worship of Agastya, अद्य भगवन्तमगस्त्यमाराधयितुं मलयपर्वते विद्याधरैरुत्सव· प्रारब्धः। ; in *Priyadarsikā* I also, the Kancukin refers to an अगस्त्यतीर्थ, and in Act II, the passage हञ्जे इन्दीवरिके अद्य मया अगस्त्यमहर्षयेऽर्घो दातव्य । occurs. (2) The extreme heat of the Śarad season is referred to in *Svapna* (IV), शरत्कालतीक्ष्णो दु सह आतप·।; in *Priya*, we have अहो अतिदारुणता शरदातपस्य (I) and अधिकं खलु शरदातपेन संतप्तान्यद्यापि न मेऽङ्गानि सताप मुञ्चन्ति (III), in *Nāgānanda*, we have... मे शरीरं शरदातपजनितोऽयं मे संतापोऽधिकतरं बाधते। (II) and एतच्छरदातपपरिखेदितमिव तत्रभवत्या वदन लक्ष्यते। (III), (3) The idea about the maidens being looked at without any fear of incurring sin In *Pratijñāyaugandharāyana* (III), we have कन्यकादर्शन निर्दोषमिति कृत्वा ; in *Priya* (II) we read निर्दोषदर्शना कन्यका खल्वियम्। and also in *Nāgānanda* (I) निर्दोषदर्शना हि

8 Pp 141–196, *Sāhityasamgraha* (in Marathi)

कन्यका (4) Water being brought on the stage, for purposes such as washing one's feet, wiping out tears, japa or ācamana The expression आपस्तावत् is used by Bhāsa in *Madhyamavyāyoga*, *Dūtavākya*, *Abhiṣeka*, *Pañcarātra*, *Pratimā* (twice), *Pratijñā*, and in *Svapna* सुखोदक is referred to, in *Priya* (IV) the expression सलिल सलिलम् occurs, and in *Nāgānanda* (V) if the reading समानय जलम् is accepted, there is a similar reference to water, (5) The story of Vatsarāja as narrated in *Svapna* and *Partijñā* is similar to that in *Priya*. (6) References to Gāyana and Vādana are to be found in *Svapna* and *Pratijñā*, and also in *Abhiṣeka* (even at night time), similar references are found in *Priya* (III) and *Nāgānanda* (I). (7) Pity for creepers is referred to in *Abhiṣeka* (IV); and in *Nāgānanda* (I). (8) The idea about the Heroine hanging herself and her rescue by the Hero occurs in *Avimāraka* (IV) and *Nāgānanda* (II) and *Ratnāvalī* (III) (9) The idea of Vidūsaka being tormented by the bees occurs in *Svapna* (IV) and *Nāgānanda* (III) (10) The great similarity in ideas in the plays of Bhāsa and Kālidāsa, and in the plays of Harsa and Kālidāsa. (11) The similarity of ideas in *Mrcchakatika* and the plays of Harsa.

Mr. Paranjpe concludes by remarking that the *Pañcatantra* (V) quotes ध्यानव्याजमुपेत्य, the Nāndī verse in *Nāgānanda*, and the verse स्वगृहोद्यानगतेऽपि (V 1) is also to be found in the *Pañcatantra* which dates about the 5th century and so *Nāgānanda* could not have belonged to the 7th century which is the date of Harsa The author of the three plays therefore must be Bhāsa, the predecessor of Kālidāsa

We have given a rather detailed summary of Mr Paranjpe's views in order that his view-point may be clearly understood As for the argument about the verses occurring in the *Pañcatantra*, it can be easily dismissed as the verses in question are regarded as clear interpolations by Hertel, the careful editor of the *Pañcatantra* The conclusions based upon similarity of ideas and internal evidence are generally very weak unless fortified by other stronger arguments of unquestioned value Thus on Mr Paranjpe's own showing, we might easily argue, on the

strength of the similarity of ideas, that the three plays are the works of Kālidāsa himself! At best we might only infer that Harsa was most intimately acquainted with the works of Bhāsa and Kālidāsa and nothing more. We have quoted in the notes occasionally, similar ideas from Bhavabhūti and Bāna—and some of these are quite striking parallelisms—, but to jump up to the conclusion that therefore they are from the same pen would be quite unjustifiable. One finds it hard to believe that the great poet Kālidāsa was a miserable plagiarist, for that is exactly the conclusion which would be arrived at if Mr Paranjpe's arguments are valid. References to अगस्त्यदर्शन, आपस्तावत् etc. cannot however be so easily brushed aside and it may be safely asserted that they are characteristic of the times in which the poet lived. Similarly the reference to the ten days stay after marriage (which is referred to by Bāṇa in his *Kādambarī* and *Harsacarita*) and the presents of red garments to the newly-married pair, also points to a striking feature of the period. This is not the place to discuss the authenticity of the plays published by T. Ganapati Shastri, but we are of opinion that a distinct service has been done by Mr Paranjpe in pointing out the close similarity between the plays of Harsa and those of Bhāsa, though it points to results not intended by him. We think that the conclusion is inevitable that the plays of Bhāsa belong to the same period as that of Harsa and that it is possible that Bhāsa was actually the court-poet of Harsa who might have received considerable help from him in writing his three plays. It might even be presumed that the introductions to the three plays, which contain very flattering references to Harsa might have been written by this Bhāsa, and thus the tradition in certain quarters that Bhāsa wrote these plays, must have risen. The glamour about the plays of Bhāsa has now considerably gone down and scholars of repute are more inclined to place the author of these plays later than the sixth century. This in no way militates against the theory that the plays published by T. Ganapati Shastri might possibly belong to Harsa's time.

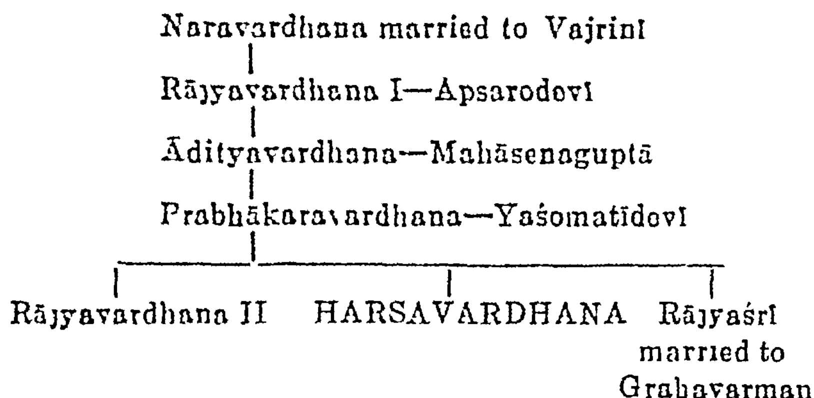
We want to draw the attention of the reader to one characteristic found in Harsa's plays, which though not an absolutely convincing piece of argument, is sufficient to corroborate Harsa's authorship of these plays Harsa as well as his ancestors are known to have been great devotees of Śiva and the Sun This feature of Harsa is reflected in his plays also Both the *Priya* and *Rat* open with Nāndī verses in praise of Śiva and Gaurī In *Nāgānanda* also, Gaurī plays a very important part It is no doubt true that this part of Gaurī is borrowed from the original of the *Kathāsaritsāgara*, but here too the poet addresses Gaurī as विद्याधरदेवते गौरि (V 24) Now there is no Paurānic authority, as far as we know, for regarding Gaurī as the favourite deity of the Vidyādharas Are we not justified in regarding this expression therefore, as referring to the partiality which Harsa himself had for Gaurī ? More striking however is the partiality displayed for the Sun in these plays, for references to Śiva and Gaurī are more or less common in Sanskrit literature, but not so the references to the Sun In all the three plays, the Sun is referred to (*Priya* I, *Nāgānanda* I, III, and V., *Rat* III) The references in the *Nāgānanda* are more significant The last verse in Act III, glorifies the Sun's conduct and declares him to be the one ślāghya in the whole universe In V 4, 1-2 Jīmūtaketu appeals to the Sun to nullify the evil effects of the throbbing of the left eye One would not be far from wrong, if one infers from this what Harsa would have been inclined to do in similar circumstances, as he was a great devotee of the Sun This unusual appeal to the Sun, we think, strikingly corroborates Harsa's authorship of these plays

III AN ACCOUNT OF KING HARSA[9]

(King Harsa belonged to the House of Sthānesvara which seems to have come into prominence after the breaking of the Gupta dynasty) Pusyabhūti was a remote ancestor of Harsa, but it is not known exactly how far dis-

9 The student is strongly recommended to read Chapter XIII of Vincent A. Smith's 'Early History of India '

tant he was from Harsa. The Madhubana copper-plate, dated 25th year of Harsa's reign furnishes us with the following genealogical table :—



(The family deity of this House seems to have been the Sun. Pusyabhūti is also known to have been a great devotee of the Sun) The Madhubana copper-plate describes Rājyavardhana I, Ādityavardhana and Prabhākaravardhana as *Paramādityabhakta* (great devotees of the Sun). Prabhākaravardhana also seems to have taken the title *Paramabhattārakamahārājādhirāja* He died in 604 A. D and Rājyavardhana II, who was a Buddhist (*Paramasaugata*) succeeded him. At the same time the king of Malwa killed the husband of Rājyaśrī who also had embraced Buddhism and imprisoned her Rājyavardhana at once invaded Malwa and defeated the king, but was treacherously murdered by Śaśānka, king of Central Bengal and an ally of the king of Malwa (Harsa at the age of 16 then ascended the throne in October 606 A. D. though the actual coronation seems to have taken place six years later *i. e.* in 612)Hiuen Tsang records that(Harsa consulted a Buddhist oracle before accepting the crown Harsa's first act was to recover his sister who had resorted to the Vindhya jungles. Then followed a long period of conquest. Harsa with a big army overran the whole of Northern India, conquering his foes and consolidating his position. On his sword sat laurel victory and smooth success was strewn before his feet. He was however badly beaten in 620 by Pulakeśin II of the Cālukya dynasty on the Narmadā and

he had to be content with that river as his southern boundary. Harsa was the undisputed lord of the whole of the Northern India from the Himalayas to the Narmadā, including Kāmarūpa (Assam), besides Malwa, Gujrat and Saurāstra. He died in 647.

Harsa's name is certainly one to conjure with in the early history of India. He may appropriately be called the Asoka or better still the Akbar of the 7th century Like Akbar he had to fight very hard from a very early age, to establish and consolidate his position and like Akbar he left a large empire at his death Like Akbar he was a great patron of learning, a great administrator and pursued a policy of complete toleration in the matters of religion [10] Like Akbar he was also fond of listening to the discourses of followers of different religions The Madhubana copper-plate describes him as a great devotee of Siva (*Paramamāhesvara*), but later on ever since he came under the influence of Hiuen Tsang, the famous Chinese pilgrim who had come to India in 629, but who seems to have met Harsa only about 643, he came to admire Buddhism more He, however, did not lose his respect for Siva or his family deity, the Sun. He is known to have built costly temples for the service of Buddha, Siva and the Sun He held a great assembly at Kanoj in 643, when the above three deities were duly worshipped and distributed all his treasures among Brahmin and Buddhist mendicants Hiuen Tsang says that Harsa used to distribute his treasures in this manner once every five years

I-tsing says that Harsa was 'exceedingly fond of literature' and[11] Bāna, Mayūra, Mātangadivākara, Dhāvaka are the names of some of the poets under his patronage.)

10 See P 208 Bāṇa's *Kādambari* (Bombay Sanskrit-Series) where followers of the Brahmanical religion as also Buddhism and Jainism are described as worshipping together

11 सचित्रवर्णविच्छित्तिहारिणोरवनीपतिः । श्रीहर्ष इव संघट्टं चक्रे बाणमयूरयोः ॥ (नवसाहसाङ्कचरित) Rājaśekhara also says अहो प्रभावो वाग्देव्या यन्मातङ्गदिवाकरः । श्रीहर्षस्याभवत्सभ्यः समो बाणमयूरयोः ॥

IV THE SOURCES OF NĀGĀNANDA.

Vincent A Smith in his 'Early History of India' writes '*Nāgānanda*, which has an edifying Buddhist legend for its subject, is considered to rank among the best works of the Indian theatre, and the other dramas, the *Ratnāvalī* or 'Necklace' and the *Priyadarsikā* or 'Gracious Lady,' although lacking in originality, are praised highly for their simplicity of both thought and expression.' Apparently Mr. Smith wants to suggest that *Nāgānanda*, unlike *Rat* and *Priya*, is an original play If that is the view of Mr. Smith, he is certainly wrong For *Nāgānanda*, like the other two plays, is considerably indebted to the *Bṛhatkathā* of Gunādhya who lived about the first century A D. Unfortunately the original *Bṛhatkathā* which was written in the Paiśācī language is lost,[12] but there are two renderings or epitomes in Sanskrit, of the original, one called *Bṛhatkathāmañjrī* by Ksemendra who lived in the reign of king Avantirāja of Kashmir (1028–1063 A. D.) and the other called *Kathāsaritsāgara* by Somadeva who flourished in the reign of Harsa of Kashmir (1089–1101 A D) Ksemendra is also the author of the epitomes of the *Mahābhārata* and the *Rāmāyana*, and from the manner in which he has done those works, we can reasonably infer that he must have done full justice to the original in his *Bṛhtkathāmañjrī*. Somadeva also writes about his work (यथामूलं तथैवेतन्न मनागप्यतिक्रम ग्रन्थविस्तरसंक्षेपमात्रं भापा च भिद्यते ॥). There is practically no great difference between the *Brhatkathāmañjrī* and the *Kathāsaritsāgara*. That the original *Brhatkathā* was quite well known in Harsa's time, is clear from the fact that it is quoted in *Kāvyādarsa* (circa 6th century A.D) कथा हि सर्व भापाभि सस्कृतेन च वध्यते । भूतभाषामयी प्राहुरद्भुतार्थां बृहत्कथाम् ॥ (1. 38) अपूर्वा बृहत्कथा मया श्रुता प्रत्यक्षीकृता च ।, बृहत्कथालम्भैरिव सालभञ्जिकोपेतै', बृहत्कथानुबन्धिन इव गुणाढ्या । (in *Vāsavadattā*) महाभारतपुराणरामायणानुरागिणा बृहत्कथाकुशलेन । (in *Kādambarī*). Somadeva also seems to be not unfamiliar with *Nāgānanda*, as the similarity of expressions in both these works shows,

12 Some twenty Adhyāyas translated in Sanskrit, of the original *Brhatkathā*, have recently been found in Nepal and the first 9 Adhyāyas have been published by F Lacote

though both the authors may have been indebted to the original *Bṛhatkathā*, for the similarity in question. The account of Somadeva, however differs in many respects from the story of *Nāgānanda* We shall not be wrong therefore in supposing that Harsa deliberately made these changes in the story which was well-known in his time, and regarding for all practical purposes, Somadeva's version as the original for the basis of the *Nāgānanda*. From the extract from the *Kathā*, given elsewhere (Appendix B), it will be seen that Harsa follows the original very closely He has however made certain changes in the original and in these he shows a dramatic skill of a very high order, as is shown below

(1) In the original, the Hero leaves the kingdom with his parents and goes to the Malaya mountain when he learns that his relatives want to invade his kingdom, thinking that he is quite powerless to defend himself without his *Kalpa* tree, as he does not like to be the cause of so much slaughter, though he has the power to defeat his enemies easily.

Harsa makes the Hero leave his kingdom in order to serve his parents who have already taken to forest life, thus emphasising the Hero's love for his parents.

(2) In the original, the Hero goes to the temple of Gaurī, sees Malayavatī there, learns her name and history from her female friend and in return informs her of his own history

In our play, the Hero along with his friend Vidūṣaka goes to the temple of Gaurī and the interview with Malayavatī is abruptly brought to an end, the Hero not coming to know even the name of the Heroine. And this ignorance on the part of the Hero is availed of for the purpose of introducing the romantic scene in the second Act, where the Hero rejects the offer of Mitrâvasu, which makes the Heroine attempt to hang herself in despair

(3) In the original, the voice from heaven of the Goddess Gaurī prevents the Heroine from hanging herself and promises her Jīmūtavāhana for her husband, within the hearing of the Hero.

Harsa does not trouble Gaurī at all in this Act and her work is managed by the Hero himself. The Goddess Gaurī has to make her appearance in the last Act, so the charm of novelty would have been lost, if she were to be summoned for assistance now and then

(4) In the original, there is no mention of the Vita and the Ceta.

The whole of the third Act is from the poet's own imagination. The news of the invasion of the Hero's kingdom by Matanga, which is received by the Hero with conspicuous equanimity and which in fact enables him to see himself in the proper light, is not to be found in the original.

(5) In the original, the Hero stands on the slab of slaughter, covered with garments full of gems (रत्नांशुकेन संछन्नः according to the *Brhatkathāmañjarī*) and is mistaken for the serpent by Garuda

Harsa, in order to render Garuda's mistake more probable, provides the Hero with red garments as his marriage-present in the nick of time But the way in which this is done is certainly open to objection.

(6) In the original, the crest-jewel falls at the feet of Malayavatī and Jīmūtaketu comes to know of the misfortune of his son by his supernatural power

Harsa makes the crest-jewel fall at the feet of Jīmūtaketu who is as it were saluted for the last time by the Hero in that manner. Harsa makes this change, because he wants to decribe the Hero not as a gallant lover, but as a dutiful son. It is again Sankhacūda who informs Jīmūtavāhana of his son's misfortune and no reference is rightly made to the supernatural power of Jīmūtaketu in order to make the whole scene more touching and realistic

(7) In the original, only Malayavatī prepares herself for death.

In our play, the parents of the Hero and Śankhacūda also are ready to throw themselves on the funeral pyre along with Malayavatī.

(8) In the original, after the disappearance of Gaurī, Garuda promises not to kill any more serpents. His repentance is not emphasised at all.

Harsa cleverly describes the repentant mood of Garuda who even is ready to throw himself into the sea, but is prevented from doing so by the Hero. Garuda promises to practise *Ahiṁsā* even before Gauri appears, and flies up to Indra to bring nectar to revive the Hero as well as the serpents he had killed before. And in the end by the shower of the nectar sent by Garuda, the dead serpents also are brought back to life.

It would be seen that these changes in the original are introduced by the poet mainly with a view to make the story as dramatic as possible and to emphasise the devotion to parents of the Hero who is represented as an ideal son. The introduction of the Vita and the Ceta, as also Vidūsaka (who has his counterpart in the Muniputra in the original) who are regarded as more or less essential companions to the Hero, gives a dramatic touch to the story. The misunderstanding between the lovers in the second Act is also introduced for the same purpose. The Hero's giving up his kingdom to follow his parents in the forest to serve them and his casting the crest-jewel at his father's feet, while being carried off by Garuda, are quite necessary to show his great love for his parents. And to heighten the pathos to describe which a good opportunity is furnished in the fifth Act, the poet makes both the parents, Malayavatī, Śankhacūda and even Garuda ready to commit suicide. All reference to the supernatural power possessed by Jīmūtavāhana and his father in the original is scrupulously ruled out of order to make the story as realistic as possible.

V TIME ANALYSIS OF THE PLAY

What exact time is taken by the incidents described in the *Nāgānanda* would depend on what we consider to be the interval between the First and the Second Act. The time taken by the incidents happening in the Second Act and onwards can be determined with tolerable accuracy. The events described in the first Act take place in the morning and at the end of the Act we are told that it is noon-time (अये मध्यमध्यास्ते नभस्तलस्य भगवान् सहस्रदीधिति: ।) The conversation between the Hero and Vidūsaka, the meeting

with the Heroine and the Tāpasa—all this need not take more than three or four hours The action in the first Act therefore extends from 8 A. M to 12 noon.

In the Second Act, for the first time a reference is made to the heat of the autumnal sun (शरादतपजनितोऽय मे संताप, II 0 20) From what the Hero says in II 4 11, (...दिवसशेषमतिवाहयितुम्) it appears that the events described in the second Act take place in the afternoon. And the reference at the end of the play to स्नानवेला (II 13 च०) must be taken to refer to the bath which is to be taken before the marriage, and not to the ordinary bath taken at noon-time The reference to the fatigue caused by the gathering of flowers (कुसुमावचयपरिश्रमनि सहं मे शरीरम्। II 0 20) does not necessarily indicate that the scene takes place in the morning, as there is nothing improbable in the supposition that the fatigue caused by gathering flowers in the morning (which is the usual time for this purpose) would naturally come to be felt with greater force after some time has elapsed We attach greater importance to the expression दिवसशेषमतिवाहयितुम् and conclude that the events in the second Act take place from about 2 P. M. to 5 P. M.

As regards the interval between the first and the second Act, it appears to be about a fort-night or so The Hero comes to stay on the Malaya mountain after the events described in the first Act. And from the words of Mitrāvasu (कुमारजीमूतवाहनोऽस्माभिरिहासन्नभावात् सुपरीक्षितोऽयम्। II. 9 11), it is clear that a sufficiently long time must be taken to have elapsed, before Mitrāvasu finally decides to offer his sister to the Hero The Hero also refers to several nights passed by him (नीता' किं न निशा. शशाङ्कधवला: II 3) in love-sick condition. Under these circumstances the expression मित्रावसु....जीमूतवाहनमिहैव मलयपर्वते क्वापि वर्तमानं भगिन्या मलयवत्या वरहेतोर्द्रष्टुमागतः (I. 16. 30–32) cannot be taken to mean that Mitrāvasu wanted to make an offer to the Hero just then. As the Hero was the Vidyādhara Prince, it was in the fitness of things that Mitrāvasu as the Siddha Crown Prince. should think of extending a formal welcome to the Hero, It would have been better if the expression वरहेतोः had not been there. We must suspose that Mitrāvasu had been

long thinking of the Hero as a suitable husband for his sister, but had not got any opportunity of seeing him personally as yet On hearing the report of the Hero's arrival on the Malaya, he hurries up at once to receive him, but the actual offer is made later on.

The events described in the Third Act take place on the next day. The marriage takes place on the day previous in the evening (प्रथमप्रहर एव मलयवत्या विवाहमङ्गलनिर्वृत्तम् !, probably on what is now called a गोरजमुहूर्त), and the scene where the Vita, Ceta and the Ceṭī make fun of Vidūṣaka takes place in the morning Though the poet makes the Hero and the Heroine enter the stage immediately after the Vita and Ceṭī go away, a period of about half a dozen hours seems to have elapsed as the conversation between the Hero and Heroine clearly takes place in the afternoon and the Act ends with the expression परिणतमह (III 17 7) showing that it is the evening time. Either we must suppose that the poet has been rather careless here or take the first scene to be a Prevesaka and the other as the main scene

The events in the fourth Act appear to have taken place after six days and before ten days after the marriage From IV 2. 4, (राजदुहिता मलयवती च श्वशुरकुले वर्तते ।) it is clear that the Hero has left his father-in-law's house. According to Āsvalāyana Gṛhya-sūtra (वध्वा सह वरो गच्छेत्स्वगृह पञ्चमे दिने ।) the bride-groom should leave the father-in-law's house on the fifth day (Bāna however describes Candrāpīda as having stayed for ten days at his father-in-law's house, and custom now allows such departure even on the very day of marriage.) The presentation of red garments is stated to go on for ten days (IV 1. 3) The day in question is again the first day of Kārtika which marks the beginning of the new year, especially in Northern India, (even now, merchants commence their business year with this date) and which falls in the midst of the Dīpāvalī festival, which commences on the last but one day of Āśvina and ends on the second day of Kārtika It is usual to invite the bride-groom to dinner and to give him some presents on this day. The sea-tide also being about

the highest on the Pratipad day, Jīmūtavāhana's curiosity to have a look at it, is amply justified The events represented in this Act take about two or three hours, say from 8 A. M. to 11 A. M.

The events in the Fifth Act follow immediately those in the Fourth Act and take about a couple of hours

Thus the action of the play extends over a period of twenty days or more, say from about the eighth day of Āsvina to the first day of Kārtika. The marriage, in that case, must be understood to have taken place sometime about the tenth day of the dark half of Āsvina. We have made reference in the Notes to one point in this connection viz. that marriages usually do not take place in the month of Āśvina On mountains and in Ksetras or holy places, however, marriages are allowed to take place at any time of the year

The Unity of Place has been very carefully observed by the Poet, as all the incidents described in the play take place on the Malaya mountain A reference has been made to Gokarna which the poet apparently thinks to have been quite in the vicinity of the Malaya as Sankhacūḍa is expected to come back soon to the slaughter-slab immediately after saluting the God there. The actual distance between Gokarna and the Malaya is however about thirty miles or so For a poet living in the North of India, who had apparently never visited the place of action, the mistake is obviously excusable Besides, the poet was merely copying the original in this case, which has made the same mistake.

VI A CRITICISM OF THE PLAY.[13]

Nāgānanda is justly regarded as one of the best plays in Sanskrit literature. The central theme of the play viz. the noble sacrifice of the Hero who gives up his life as if it were a straw to save the serpent, is in itself quite appealing to the hearts of all. And further, the

13 See also the remarks at the end of each Act in the Notes, in this connection For a summary of the plot, see the remarks at the beginning of each scene.

poet has described his story in simple smooth language which can be very easily understood There are introduced various scenes admirable in conception as well as in execution and the spectator never loses his interest or feels monotonous The description of the penance-grove in the first Act, is life-like and the idea of the trees being taught how to worship guests is indeed beautiful The whole scene, in which the Hero meets the Heroine at the temple of Gaurī, is well conceived though it lacks originality as it is obviously a mixture of a similar scene in *Śāk.* I and Candrāpīda's meeting with Mahāsvetā in *Kādam* In the second Act, the love-sick condition of the lovers is drawn in a conventional manner, but the poet shows his great dramatic skill and originality in describing the misunderstanding of the lovers, and in making the Hero actually reject the offer about his own object of love, made by Mitrāvasu The third Act begins in a lighter vein The very entrance of the Ceta with a liquor-pot on his shoulder, and of the drunken Viṭa reeling under the influence of wine, provokes laughter The boasting of Viṭa that he is too proud to bow down to Hari or Hara or Brahmadeva, and that he pays allegiance to two gods only, Bacchus and Cupid, and his treatment of poor Vidūṣaka are all full of genuine humour Similarly the gallantry of the Hero is well described In the fourth Act, the Hero is freed from the temporary influence of Cupid and is shown in his true colours as a magnanimous person who unhesitatingly offers his all-in-all to save another The sterling loyalty and self-respect of Sankhacūḍa as well as his love for his mother are well pointed out In the fifth Act, the grief of the parents of the Hero and the Heroine is very skilfully shown as also the superb self abnegation of the Hero and the consequent repentance of Garuḍa.

Though the interest is thus kept up from start to finish, the drama must be admitted to be faulty as regards its construction as it lacks the Unity of Action The first three Acts refer to one thing, the love-affair and marriage of the Hero, while the last two Acts refer to his self-sacrifice And these are clearly two Actions and not one A

well-constructed drama should always have only one action underlying the whole of the plot. It may be argued that the marriage of the Hero is not an extraneous episode at all, but is directly connected with the central theme, in as much as it is the red garments received as a marriage-present that enable the Hero to successfully deceive Garuda who mistakes him for the serpent, when he is covered with those red garments And the Hero, when he receives the garments, actually says सफलीभूतो मे मलयवत्याः पाणिग्रहः (IV. 20. 15). In the second Act, also, when Mitrāvasu comes with a proposal to offer his sister to the Hero, he says यच्चासूनपि संत्यजेत्करुणया सत्त्वार्थमभ्युद्यत, and this actually hints at what is to happen in future. But these indirect references cannot be regarded, in our opinion, to make up for the want of the 'Unity of Action'. The poet probably has dwelt on the love-affair of the Hero at such length in order that the Hero's self-sacrifice might appear to a greater advantage with such a back-ground.

The whole play suffers again from want of development The plot itself is mostly responsible for this. The third Act is the most guilty one in this respect. It does not add in any way to the development of the plot In fact, if the third Act were dropped altogether, no gap would be felt in the play. We cannot help suspecting that the third Act was probably added later on Harsa did not like his *Nāgānanda* to be also a Nāṭikā consisting of only four Acts like the *Rat* and *Priya*. and so put in one more Act.

Jayadeva calls Harsa the 'joy' (हर्षो हर्षः) of the Goddess of Poetry Evidently Jayadeva was more concerned with alliteration and Śleṣa in writing the above criticism and so one cannot say what exact characteristics of Harsa as a poet, he refers to Harsa certainly does not belong to the class of first-rate poets like Shakespeare and Kālidāsa who create their own worlds and make their characters move freely in them with the greatest possible ease, and whose genius goes on unimpeded in its course in a gay light manner overcoming everything and putting its *imprimatur* on all that comes within its sphere 'The highest

praise of genius is original invention', says Dr Johnson Harsa does not possess this original invention. Originality is never his forte But he knows how to handle the material placed at his command, what to select and what to reject—and this is certainly not so easy as it looks—and to turn it to the greatest possible advantage by a judicious use of imagery and by clothing his thoughts in language that is at once chaste, smooth and charming Harsa undoubtedly takes a very high rank among second-class Sanskrit poets. He seems to have wielded a great influence over Bhavabhūti

VII SOME CHARACTERS IN THE PLAY

JĪMŪTAVĀHANA.

Two great virtues stand out prominently among the various good qualities of the saintly Jīmūtavāhana (1) intense love of benevolence (2) devotion to parents He sincerely loves his wife, but the love for Malayavatī is, in his eyes, less important than the devotion to his parents, which again is less important than the love of benevolence (IV 23 and 24) He leaves the kingdom in order that he might serve his parents, the kingdom is a veritable bore to him without his parents (आयास खलु राज्यमुज्झितगुरोस्तत्रास्ति कश्चिद्गुण. I 6) He gives his all-in-all for the welfare of his subjects (I 7) And his one passion of life is to do good to others. The Sun alone, he remarks, is praise-worthy, toiling as he does to do good to others (एक' श्लाघ्यो विवस्वान् परहितकरणायैव यस्य प्रयास । III 18), and everything including his devotion to parents, has to submit to this passion of doing good to others The life in the forest has one great defect in his opinion viz that it provides no opportunities for conferring obligations upon others (IV 2) When Mitrāvasu tells him the story of the agreement made by Vāsuki with Garuda, he does not understand why the serpent-king did not offer himself first to Garuda He wonders why people attach so much importance to their body which is after all a collection of fat, bones, flesh and other impure substances. He unhesitatingly offers himself to Garuda He does not even stop to consider what such a step would mean to his

parents and his wife To him his duty is clear. He must save the serpent and all other considerations must be sacrificed at the altar of the stern Goddess Duty. When Garuda, surprised at the firmess of his victim wants to know his account, he asks him first to satisfy his hunger (एवं क्षुधाकुलो भवान्न श्रवणयोग्य' । तत्कुरुष्व तावत्प्रथम मम मांसशोणितेन तृप्तिम् । (V, 16 2) Garuda becomes more and more perplexed, and when he at last comes to know his mistake, he actually thinks of committing suicide. Jīmūtavāhana prevents him from doing that and advises him to practise *Ahimsā* The Goddess Gaurī herself makes her appearance to revive the Hero and pass her benediction upon him. Jīmūtavāhana's gospel is the gospel of love. He has not a word to say against Matanga who invades his kingdom. Though he has the power, he does not like to fight with Matanga and thus be the cause of unnecessary slaughter for the sake of his kingdom 'Love thy enemies' is not a new gospel. Jesus preached it, and all saints of all times throughout the world, have preached it at the top of their voice (Jīmūtavāhana's character shows us how love is stronger than hate and how ultimately love conquers. It is divine to suffer and it is suffering that ennobles a person.)

ŚANKHACŪDA.

Sankhacūda is a loyal subject of his king (IV. 8. 23) and loves his mother very much. He tries to comfort her as best as he can and wishes that she alone should be his mother in whatever state he may be born again (IV. 20). He is at the same time very proud of his race (IV. 16 5-6) and does not like the idea of his life being saved by another dying for him (V. 7). He would certainly have cheerfully died at the hands of Garuda. When he learns that Garuda had carried away Jīmūtavāhana through mistake, he at once hastens up to follow Garuda and to show him his mistake. He is sincerely sorry that he should have been the cause of the death of Jīmūtavāhana and the consequent contemplated suicide of his parents and wife (V. 12 16). He quickly goes up to Garuda, and offers him his bosom (V 15. 6) When Jīmūtavāhana dies, he is quite ready to

put an end to his life by ascending the funeral pyre (V. 31. 7). He is honest and god-fearing. Nobody would have blamed him if he had accepted the offer of Jimūtavāhanā to save him, with a protest But he does not want to save himself in this manner, as that would have been tantamount to shirking his legitimate responsibility and duty In Ksemendra's *Brhatkathā*, the Vetāla asks the king, सत्त्ववान् शङ्खचूडोऽत्र किंवा जीमूतवाहनः । and the king answers, शङ्खचूडोऽत्र सत्त्वभूः । जीमूतवाहनस्यैतदात्मदानं किमद्भुतम् । बोधिसत्त्व स हि पुरा दत्तवान्बहुशस्तनुम् ॥ thus ranking Sankhacūda even higher than Jimūtavāhana on the ground that the latter was a professional in the art of sacrificing one's life for the sake of others, while the former was a mere amateur This is a very high praise, no doubt, but it is fully deserved by Sankhacūda

VIDŪSAKA

The character of Vidūsaka is drawn in a conventional manner He does not play an important part in the play. He refers to his hunger as usual (I 19 6 and II 12 47) He seems to be quite intelligent as is shown by (I, 16 8, II 10 29 and 39) In the third Act, he cuts a sorry figure It is usual for the Vidūsaka to out-wit others, but here we find that he is very shabbily treated by the Vita who addresses him as a brown monkey (कपिलमर्कट) Vita even makes fun of him at the cost of his Brahmasūtra and his knowledge of the Veda When asked to repeat some passage from the Vedas, he replies that the Vedic words were shut up by the smell of liquor (III 3 78) The poet probably implies that Vidūsaka was quite ignorant of the Vedas If so, this must be regarded as a satire on the ignorant Brahmins of the time, who however felt proud of their birth

MALAYAVATĪ.

She is the Heroine, but does not strike one as playing an important part She is very beautiful and worships Gaurī with sincerity She does not like that her maid should blame Gaurī for not fulfilling her desire (I 15 9) She falls in love with Jīmūtavāhana at first sight and even attempts to hang herself when he rejects Mitrāvasu's offer She seems also to be somewhat proud (II 10 46) She blames herself for continuing to live when her lord is no more (V. 31 3-4) She does not blame Gaurī, but her own ill luck when Jīmūtavāhana expires (V 32 6) The Goddess Gaurī ultimately revives her husband, pleased as she is with her devotion to herself and her lord

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श्री

नागानन्दम्



प्रथमोऽङ्कः ।



ध्यानव्याजमुपेत्य चिन्तयसि कामुन्मील्य चक्षुः क्षण
पश्यानङ्गशरातुरं जनमिमं त्रातापि नो रक्षसि ।
मिथ्याकारुणिकोऽसि निर्घृणतरस्त्वत्तः कुतोऽन्यः पुमान्
सेर्ष्यं मारवधूभिरित्यभिहितो बोधौ जिनः पातु वः ॥ १ ॥

अपि च ।

कामेनाकृष्य चापं हतपटुपटहावल्गिभिर्मारवीरै-
र्भ्रूभङ्गोत्कम्पजृम्भास्मितललितवता दिव्यनारीजनेन ।
सिद्धैः प्रह्वोत्तमाङ्गैः पुलकितवपुषा विस्मयाद्वासवेन
ध्यायन्बोधेरवाप्तावचलित इति वः पातु दृष्टो मुनीन्द्रः ॥ २ ॥

(नान्द्यन्ते)

सूत्रधारः—अलमतिविस्तरेण । अद्याहमिन्द्रोत्सवे सबहुमानमाहूय
३ नानादिग्देशागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः।
यथा अस्मत्स्वामिना श्रीहर्षदेवेनापूर्ववस्तुरचनालंकृतं विद्याधरजातं-
कप्रतिबद्धं नागानन्दं नाम नाटकं कृतमित्यस्माभिः श्रोत्रपरंपरया श्रुतं
६ न प्रयोगतो दृष्टम् । तत्तस्यैव राज्ञः सकलजनहृदयाह्लादिनो बहुमानाद-
स्मासु चानुग्रहबुद्ध्या यथावत्प्रयोगेनाद्य त्वया नाटयितव्यमिति । तद्याव-

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१ स कोऽन्यः । २ वार ३ बुद्धो । ४ चलितदृशा । ५ यो योगपीठादचलित ।
बोधेरवाप्ता न चालित । ६ राज... । ७ चक्रवर्ति ।

दिदानीं नेपथ्यरचनां कृत्वा यथाभिलषितं संपादयामि । आवर्जितानि च मया सामाजिकजनमनांसीति मे निश्चयः । कुतः

श्रीहर्षो निपुणः कविः परिषदप्येषा गुणग्राहिणी
लोके हारि च बोधिसत्त्वचरितं नाट्ये च दक्षा वयम् ।
वस्त्वेकैकमपीह वाञ्छितफलप्राप्तेः पदं किं पुन-
र्मद्भाग्योपचयादयं समुदितः सर्वो गुणानां गणः ॥ ३ ॥

तद्यावदहं गृहं गत्वा गृहिणीमाहूय संगीतकमनुतिष्ठामि । (परिक्रम्य नेपथ्याभिमुखमवलोक्य) इदमस्मद्गृहं यावत्प्रविशामि । (प्रविश्य) आर्ये इतस्तावत् ।

(प्रविश्य) **नटी**—(सास्रम्) अज्ज इयह्मि । [आर्य इयमस्मि ।]

सूत्रधारः—(विलोक्य) आर्ये नागानन्दे नाटयितव्ये किमिदमकारणमेव रुद्यते ।

नटी—अज्ज कहं ण रोदिस्सं यदो दाव तादो अज्जाए सह थविरभावजादणिव्वेदो कुडुम्बभारुव्वहणजोग्गो दाणिं तुमंति हिअए आरोविअ तवोवणं गदो । [आर्य कथं न रोदिष्यामि यतस्तावत्तात आर्यया सह स्थविरभावजातनिर्वेदः कुटुम्बभारोद्वहनयोग्य इदानीं त्वमिति हृदय आरोप्य तपोवनं गतः ।]

सूत्रधारः—(सनिर्वेदम्) अये कथं मां परित्यज्य तपोवनं यातौ पितरौ । तत् किमिदानीं युज्यते । (विचिन्त्य) अथवा कथमहं गुरुचरणपरिचर्यासुखं परित्यज्य गृहे तिष्ठामि ।

पित्रोर्विधातुं शुश्रूषां त्यक्त्वैश्वर्यं क्रमागतम् ।
वनं याम्यहमप्येषे यथा जीमूतवाहनः ॥ ४ ॥ (इति निष्क्रान्तौ)

प्रस्तावना ।

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१ सकलसामाजिकमनांसि । २ सिद्धराज । ३ द्विजपरिजनबन्धुहिते मद्भवनतटाकहंसि मृदुशीले । परपुरुषचन्द्रकमलिन्यार्ये कार्यादितस्तावत् ॥ ४ विधातुं पितृशुश्रूषा । ५ मयैव । ६ आमुखम् ।

(ततः प्रविशति नायको विदूषकश्च)

नायकः—सखे आत्रेय

रागस्यास्पदमित्यवैमि नहि मे ध्वंसीति न प्रत्ययः
कृत्याकृत्यविचारणासु विमुखं को वा न वेत्ति क्षितौ ।
एवं निन्द्यमपीदमिन्द्रियवशं प्रीत्यै भवेद्यौवनं
भक्त्या याति यदीत्थमेव पितरौ शुश्रूषमाणस्य मे ॥ ५ ॥

विदूषकः—(सरोषम्) भो वअस्स णं णिव्विण्णो एव तुमं एत्तिअं कालं एदाणं जीवन्तमुआणं किदे ईदिसं वणवासदुक्खं अणुहवन्तो । ता पसीद । दाणिं पि दाव गुरुचरणसुस्सूसाणिव्वन्धादो णिअत्तिअ इच्छापरिभोअरमणिज्जं रज्जसुहं अणुहवीअदु । [वयस्य न निर्विण्ण एव त्वमेतावन्तं कालमेतयोर्जीवन्मृतयोः कृत ईदृशं वनवासदुःखमनुभवन् । तत्प्रसीद । इदानीमपि तावद्गुरुचरणशुश्रूषानिर्बन्धान्निवृत्येच्छापरिभोगरमणीयं राज्यसुखमनुभूयताम् ।]

नायकः—सखे न सम्यगभिहितं त्वया । कुतः

तिष्ठन् भाति पितुः पुरो भुवि यथा सिंहासने किं तथा
यत् संवाहयतः सुखं हि चरणौ तातस्य किं राजके ।
किं भुक्ते भुवनत्रये धृतिरसौ भुक्तोज्झिते या गुरो-
रायासः खलु राज्यमुज्झितगुरोस्तत्रास्ति कश्चिद्गुणः ॥ ६ ॥

विदूषकः—(आत्मगतम्) अहो अस्स गुरुजणसुस्सूसाणुराओ । (विचिन्त्य) भोदु एव्वं दाव भणिस्सं । (प्रकाशम्) भो वअस्स ण अहं रज्जसुहं ज्जेव केवलं उद्दिसिअ एव्व भणामि । अण्णंपि दे करणिज्जं अत्थि एव्व । [अहो अस्य गुरुजनशुश्रूषानुरागः । ... भवत्वेव तावद्भणिष्यामि । ... भो वयस्य नाहं राज्यसुखमेव केवलमुद्दिश्यैवं भणामि । अन्यदपि ते करणीयमस्त्येव ।]

नायकः—वयस्य ननु कृतमेव यत्करणीयम् । पश्य

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१ प्रीप्सितफलप्राप्त्यै । २ ण (ननु) । ३ वयस्य । ४ किं...सुखानि चरणौ... राजकम् । ५ तेनास्ति ।

न्याय्ये वर्त्मनि योजिताः प्रकृतयः सन्तः सुखं स्थापिता
नीतो बन्धुजनस्तथात्मसमतां राज्येऽपि रक्षा कृता ।
दत्तो दत्तमनोरथाधिकफलः कल्पद्रुमोऽप्यर्थिने
किं कर्तव्यमतः परं कथय वा यत्ते स्थितं चेतसि ॥ ७ ॥

विदूषकः—भो वअस्स अच्चन्तसाहसिओ मदङ्गदेवहदओ दे पडिवक्खो। तस्सि च समासण्णट्ठिदे दे पहाणामच्चसमहिट्ठिदं पि तुए विणा रज्जं सुत्थिदं ति ण मे पडिभादि । [भो वयस्य अत्यन्तसाहसिको मतङ्गदेवहतकस्ते प्रतिपक्षः । तस्मिंश्च समासन्नस्थिते ते प्रधानामात्यसमधिष्ठितमपि त्वया विना राज्यं सुस्थितमिति न मे प्रतिभाति ।]

नायकः—किं मतङ्गो राज्यं हरिष्यतीति शङ्कसे ।

विदूषकः—अध इं । [अथ किम्]

नायकः—यद्येवं ततः किं स्यात् । ननु स्वशरीरात्प्रभृति सर्वं परार्थमेव मया परिपाल्यते । यत्तु स्वयं न दीयते तत्तातानुरोधात् । तत्किमनेनावस्तुना चिन्तितेन । वरं तातोज्ञैवानुष्ठिता । आज्ञापितश्चास्मि तातेन । यथा वत्स जीमूतवाहन बहुदिवसपरिभोगदूरीकृतसमित्कुशकुसुममुपभुक्तफलमूलकन्दनीवारप्रायमिदं स्थानं वर्तते । तन्मलयपर्वतं गत्वा निवासयोग्यमाश्रमपदं निरूपयेति । तदेहि मलयपर्वतमेव गच्छावः ।

(उभौ परिक्रामतः)

विदूषकः—(अग्रतोऽवलोक्य) भो वअस्स पेक्ख पेक्ख एसो खु सरसघणचन्दणवणुस्सङ्गपरिमिलणलग्गबहलपरिमलो विसमतडोपहदजज्जरिदणिज्झरुच्चलिदसिसिरसीअरासारवाही पढमसङ्गमुक्कण्ठिअपिआकण्ठग्गहो विअ मग्गपरिस्समं अवणअन्तो रोमञ्चेदि पिअवअस्सं मलअमारुओ । [भो वयस्य प्रेक्षस्व प्रेक्षस्व एष खलु सरसघनचन्दनवनोत्सङ्गपरिमिलनलग्नबहलपरिमलो विषमतटोपहतजर्जरितनिर्झरोच्चलितशिशिरशीकरासारवाही प्रथमसंगमोत्कण्ठितप्रियाकण्ठग्रह इव मार्गपरिश्रममपनयन् रोमाञ्चयति प्रियवयस्यं मलयमारुतः ।]

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१ सुतस्थापिताः । २ च । ३ वद तत्ते । ४ परिक्रम्यते । ५ किमनेन राज्यवस्तुना । ६ विसमतडपडणजज्जरिज्जन्त—(विषमतटपतनजर्जरीक्रियमाण)

नायकः—(विलोक्य) अये कथं प्राप्ता एव वयं मलयपर्वतम् । (समन्तादवलोक्य) अहो रामणीयकमस्य । तथाहि

माद्यत्कुञ्जरगण्डभित्तिकषणैर्भग्नस्रवच्चन्दनः
क्रन्दत्कन्दरगह्वरो जलनिधेरास्फालितो वीचिभिः ।
पादालक्तकरक्तमौक्तिकशिलः सिद्धाङ्गनानां गतैः
सेव्योऽयं[2] मलयाचलः किमपि मे चेतः करोत्युत्सुकम् ॥ ८ ॥

तदेह्यत्रारुह्य निवासयोग्यं किञ्चिदाश्रमपदं निरूपयावः । (आरोहणं नाटयतः)

नायकः—(दक्षिणाक्षिस्पन्दनं सूचयन्) सखे[3]

दक्षिणं स्पन्दते चक्षुः फलाकाङ्क्षा न मे क्वचित् ।
न च मिथ्या मुनिवचः कथयिष्यति किं न्विदम् ॥ ९ ॥

विदूषकः—भो वअस्स आसण्णं दे पिअं णिवेदेदि । [भो वयस्य आसन्नं ते प्रियं निवेदयति ।]

नायकः—एवं नाम यथा ब्रवीति भवान् ।

विदूषकः—(सहर्षम्) भो वअस्स एदं खु सविसेसघणसिणिद्धपाअवोवसोहिदं सुरहिहविग्गन्धगब्भिणुद्दामधूमाणिग्गमं अणुव्विग्गसुहणिसण्णसावअगणं तवोवणं विअ लक्खीआदि । [भो वयस्य एतत्खलु सविशेषघनास्निग्धपादपोपशोभितं सुरभिहविर्गन्धगर्भितोद्दामधूमनिर्गममनुद्विग्नसुखनिषण्णश्वापदगणं तपोवनमिव लक्ष्यते ।]

नायकः—सम्यगुपलक्षितम् । कुतः

वासोर्थं दयेयेव[4] नातिपृथवः कृत्तास्तरूणां त्वचो
भग्नालक्ष्य[5]जरत्कमण्डलु नभःस्वच्छं[6] पयो नैर्झरम् ।
दृश्यन्ते त्रुटितोज्झिताश्च बटुभिर्मौञ्ज्यः क्वचिन्मेखला
नित्याकर्णनया शुकेन च पदं साम्नामिदं पठ्यते[7] ॥ १० ॥

तदेहि प्रविश्यावलोकयावः । (प्रवेशं नाटयतः)

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१ दिग्गज । २ दृष्टोऽयं । ३ अये । ४ दययैव । ५ भग्नानेक, मग्नालक्ष्य ।
६ रजः । ७ गीयते ।

नायकः—(सर्वतो विलोक्य) अहो नु खलु मुदितमुनिजनप्रविचार्यमाणसंदिग्धवेदवाक्यविस्तरस्य पठद्वटुजनाच्छिद्यमानार्द्रसमिधस्तापसकुमारिकापूर्यमाणबालवृक्षालवालस्य प्रशान्तरमणीयता तपोवनस्य । इह हि

मधुरमिव वदन्ति स्वागतं भृङ्गशब्दै-
र्नतिमिव फलनम्रैः कुर्वतेऽमी शिरोभिः ।
मम ददत इवार्घ्यं पुष्पवृष्टिं किरन्तः
कथमतिथिसपर्यां शिक्षिताः शाखिनोऽपि ॥ ११ ॥

तन्निवासयोग्यमिदं तपोवनम् । मन्ये भविष्यतीह वसतामस्माकं निर्वृतिः ।

विदूषकः—भो वअस्स किं णु खु एदे ईसिवलिअकन्धरा निच्चलमुहनिस्सरन्तदरदलिअदब्भकवला समुण्णामिददिण्णेककण्णा णिमीलिदलोअणा आअण्णअन्ता विअ हरिणा लक्खीअन्ति । [भो वयस्य किं नु खल्वेते ईषद्वलितकन्धरा निश्चलमुखनिस्सरद्दरदलितदर्भकवलाः समुन्नमितदत्तैककर्णाः निमीलितलोचना आकर्णयन्त इव हरिणा लक्ष्यन्ते ।]

नायकः—(कर्णं दत्वा) सखे सम्यगुपलक्षितम् । तथाहि

स्थानप्राप्त्यादधानं प्रकटितसमतामन्द्रतारव्यवस्था-
निर्ह्रादिन्या विपञ्च्या मिलितमलिरुतेनेव तन्त्रीस्वनेन ।
एते दन्तान्तरालस्थिततृणकवलच्छेदशब्दं नियम्य
व्याजिह्माङ्गाः कुरङ्गाः स्फुटललितपदं गीतमाकर्णयन्ति ॥ १२ ॥

विदूषकः—भो वअस्स को उण एसो तवोवणे गाअदि । [भो वयस्य कः पुनरेष तपोवने गायति ।]

नायकः—यथैताः कोमलाङ्गुलितलाभिहन्यमाना नातिस्फुटं क्वणन्ति तन्त्र्यः तथा काकलीप्रधानं गीयत इति तर्कयामि । (अङ्गुल्यग्रेणाग्रतो निर्दिशन्) अस्मिन्नायतने देवतामाराधयन्ती काचिद्दिव्ययोषिदुपवीणयति।

विदूषकः—भो वअस्स एहि अम्हेवि देवदाअदणं पेक्खम्ह । [भो वयस्य एह्यावामपि देवतायतनं प्रेक्षावहे।]

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१ गीयते । २ प्राप्तावधान । ३ गमका मन्द्र । ४ स्वरेण । ५ काकलीप्रधानं च गीयते तथा तर्कयामि ...योषिदुपवीणयतीति ।

नायकः—साधूक्तम् । वन्याः खलु देवताः । (उपसर्पन्सहसा स्थित्वा) वयस्य कदाचिद्द्रष्टुमनर्होऽयं स्त्रीजनो भवति । तदनेन तावत्तमालगुल्मकेनान्तरिता देवतादर्शनावसरं प्रतिपालयावः । (तथा कुरुतः)

(ततः प्रविशति भूमावुपविष्टा वीणां वादयन्ती मलयवती चेटी च)

नायिका—(वीणया सह गायति)

उत्फुल्लकमलकेसरपरागगौरद्युते मम हि गौरि ।
अभिवाञ्छितं प्रसिध्यतु भगवति युष्मत्प्रसादेन ॥ १३ ॥

नायकः—(कर्णं दत्वा) वयस्य अहो गीतमहो वादितम् ।

व्यक्तिर्व्यञ्जनधातुना दशविधेनाप्यत्र लब्धामुना
विस्पष्टो द्रुतमध्यलम्बितपरिच्छिन्नस्त्रिधायं लयः ।
गोपुच्छाप्रमुखाः क्रमेण यतयस्तिस्रोऽपि संपादिता-
स्तत्त्वौघानुगताश्च वाद्यविधयः सम्यक्त्रयो दर्शिताः ॥ १४ ॥

चेटी—(सप्रणयम्) भट्टिदारिए चिरं खु तुए वादिदं । ण खु दे परिस्समो अग्गहत्थाणं । [भर्तृदारिके चिरं खलु त्वया वादितम् । न खलु ते परिश्रमोऽग्रहस्तानाम् ।]

नायिका—हञ्जे चदुरिए गौरिए पुरदो वीणं वादअन्तीए कुदो मे अग्गहत्थाणं परिस्समो । [हञ्जे चतुरिके गौर्याः पुरतो वीणां वादयन्त्या मे कुतोऽग्रहस्तानां परिश्रमः ।]

चेटी—(साधिक्षेपम्) भट्टिदारिए णं भणामि किं एदाए देवीए णिक्करुणाए पुरदो वाइदेण जा एत्तिअं कालं कण्णआजणदुक्करेहि णिअमोपवासेहि आराधअन्तीए अज्जवि ण दे पसादं दंसेदि । [भर्तृदारिके ननु भणामि किमेतस्या देव्या निष्करुणायाः पुरतो वादितेन यैतावन्तं कालं कन्यकाजनदुष्करैर्नियमोपवासैराराधयन्त्या अद्यापि न ते प्रसादं दर्शयति ।]

विदूषकः—भो वअस्स कण्णआ खु एसा ता किं ण पेक्खह्म । [भो वयस्य कन्यका खल्वेषा तत्किं न प्रेक्षावहे ।]

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१ वाद्यम् । वादित्रम् । २ सवादिता । ३ त्वातोद्यानुगता ।

नायकः—को दोषः । निर्दोषदर्शना हि कन्यका । किन्तु कदाचिदस्मान्दृष्ट्वा बालभावसुलभलज्जासाध्वसान्न चिरमिह तिष्ठेत । तदनेनैव लताजालान्तरेण पश्यावः । (उभौ तथा पश्यतः)

विदूषकः—(दृष्ट्वा सविस्मयम्) भो वअस्स पेक्ख पेक्ख अहो अच्छरिअं । ण केवलं वीणाए कण्णाण सुहं करेदि जाव इमिणा वीणाविण्णाणाणुरूवेण रूवेणवि अच्छीणं सुहं उप्पादेदि । का उण एसा भविस्सदि । किं दाव देवी । अहवा णाअकण्णआ । आहो विज्जाहरदारिआ । उदाहो सिद्धकुलसंभवेत्ति । [भो वयस्य प्रेक्षस्व प्रेक्षस्व। अहो आश्चर्यम । न केवलं वीणया कर्णयोः सुखं करोति यावदनेन वीणाविज्ञानानुरूपेण रूपेणाप्यक्ष्णोः सुखमुत्पादयति । का पुनरेषा भविष्यति । किं तावद्देवी । अथवा नागकन्यका । आहोस्विद्विद्याधरदारिका । उताहो सिद्धकुलसंभवेति ।]

नायकः—(सस्पृहमवलोकयन्) वयस्य केयमिति नावगच्छामि । एतत्पुनरहं जानामि

स्वर्गस्त्री यदि तत्कृतार्थमभवच्चक्षुःसहस्रं हरे-
र्नागी चेन्न रसातलं शशभृता शून्यं मुखेऽस्याः सति ।
जातिर्नः सकलान्यजातिजयिनी विद्याधरी चेदियं
स्यात्सिद्धान्वयजा यदि त्रिभुवने सिद्धाः प्रसिद्धास्ततः ॥ १५ ॥

विदूषकः—(नायकमवलोक्य सहर्षमात्मगतम्) दिट्ठिआ चिरस्स दाव कालस्स पडिदो खु एसो गोअरे मम्महस्स ।(आत्मानं निर्दिश्य) अहवा मम एव्व एकस्स वह्मणस्स । [दिष्ट्या चिरस्य तावत्कालस्य पतितः खल्वेष गोचरे मन्मथस्य । अथवा ममैवैकस्य ... ब्राह्मणस्य ।]

चेटी—(सप्रणयम्) भट्टिदारिए णं भणामि किं एदाए णिक्करुणाए पुरदो वाइदेण । [भर्तृदारिके ननु भणामि किमेतस्या निष्करुणायाः पुरतो वादितेन ।] (इति वीणामाक्षिपति)

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१ तमालान्तरेण । २ स्थिते । ३ (आत्मानं निर्दिश्य भोजनमभिनीय)

नायिका—(सरोषम्) हञ्जे मा भअवदिं गोरिं अधिक्खिव । णं किदो मे अज्ज भअवदीए पसादो । [हञ्जे मा भगवतीं गौरिमधिक्षिप । ननु कृतो मेऽद्य भगवत्या प्रसादः ।]

चेटी—(सहर्षम्) भट्टिदारिए कहेहि दाव कीदिसो सो । [भर्तृदारिके कथय तावत्कीदृशोऽसौ ।]

नायिका—हञ्जे जाणामि । अज्ज सिविणए एव्वं एव्व वीणं वादअन्ती भअवदीए गोरीए भणिदम्हि । वच्छे परितुट्ठम्हि तुह एदिणा वीणाविण्णाणादिसएण इमाए अ बालजणदुक्कराए असाहारणाए ममोवरि भत्तीए । ता विज्जाहरच्चक्कवत्ती अइरेण एव्व दे पाणिग्गहणं णिवत्तइस्सदित्ति । [हञ्जे जानामि । अद्य स्वप्न एवमेव वीणां वादयन्ती भगवत्या गौर्या भणितास्मि । वत्से परितुष्टास्मि तवैतेन वीणाविज्ञानातिशयेनानया च बालजनदुष्करया असाधारणया ममोपरि भक्त्या । तद्विद्याधरचक्रवर्त्यचिरेणैव ते पाणिग्रहणं निर्वर्तयिष्यतीति ।]

चेटी—(सहर्षम्) भट्टिदारिए जइ एव्वं ता कीस सिविणओत्ति भणासि । णं हिअअत्थिदो वरो भअवदीए देवीए दिण्णो । [भर्तृदारिके यद्येवं तत्किं स्वप्न इति भणासि । ननु हृदयस्थितो वरो भगवत्या देव्या दत्तः ।]

विदूषकः—भो वअस्स अवसरो खु एसो अह्माणं देवीदसणस्स । ता एहि पविसह्म । [भो वयस्य अवसरः खल्वेष आवयोर्देवीदर्शनस्य । तदेहि प्रविशावः ।]

नायकः—न तावत्प्रविशामि ।

विदूषकः—(अनिच्छन्तमपि नायकं बलादाकृष्य । उपसृत्य) सोत्थि भोदीए । सच्चकं एव्व चदुरिआ भणादि । वरो एव्व एसो देवीए दिण्णो । [स्वस्ति भवत्यै । सत्यमेव चतुरिका भणति । वर एवैष देव्या दत्तः]

नायिका—(ससाध्वसमुत्तिष्ठन्ती अपवार्य) हञ्जे को णु खु एसो । [हञ्जे को नु खल्वेषः ।]

चेटी—(नायकं निरूप्यापवार्य) इमाए अणण्णसरिसीए आकिदीए एसो सो भअवदीए पसादोत्ति तक्केमि । [अनया अनन्यसदृश्याकृत्या एष स भगवत्याः प्रसाद इति तर्कयामि ।]

(नायिका सलज्जं सस्पृहं च नायकमवलोकयति)

नायकः—

तनुरियं तरलायतलोचने श्वसितकम्पितपीनघनस्तनि ।
श्रममलं तपसैव गता पुनः किमिति संभ्रमकारिणि खिद्यसे ॥१६

नायिका—(अपवार्य) हञ्जे आदिसद्धसेण ण सक्कुणोमि एदस्स अहिमुही ठादुं । [हञ्जे अतिसाध्वसेन न शक्नोम्येतस्याभिमुखी स्थातुम् ।]

(नायकं सलज्जं तिर्यक्पश्यन्ती किंचित्परावृत्तमुखी तिष्ठति)

चेटी—भट्टिदारिए किं एदं । [भर्तृदारिके किमेतत ।]

नायिका—हञ्जे ण सक्कुणोमि एदस्स आसण्णे चिट्ठिदुं । ता एहि अण्णदो गच्छह्म । [हञ्जे न शक्नोम्येतस्यासन्ने स्थातुम् । तदेह्यन्यतो गच्छावः ।]

विदूषकः—भोदि किं एत्थ तुह्माणं तवोवणे ईदिसो आआरो जेण अदिही आअदो वाआमत्तेणवि ण संभावीअदि । [भवति किमत्र युष्माकं तपोवन ईदृश आचारो येनातिथिरागतो वाङ्मात्रेणापि न संभाव्यते ।]

चेटी—(नायिका दृष्ट्वात्मगतम्) अणुरज्जादि विअ एत्थ एदाए दिट्ठी । भोदु एव्वं दाव भणिस्सं । (प्रकाशम्) भट्टिदारिए जुत्तं भणादि ब्रह्मणो । उचिदो खु दे अदिहिजणसक्कारो । ता कीस एदस्सि महाणुभावे एव्वं पडिवत्तिमूढा चिट्ठसि । अहवा चिट्ठ तुमं । अहं एव्व जहाणुरूवं करिस्सं । (नायकमुद्दिश्य) साअदं महाभाअस्स । आसणपरि-

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१ अण्णोण्णसरिसीए । (अन्योन्यसदृश्या) २ खिद्यते ' ३ भो मित्त अह पुव्वपठिदविज्जावलेण सम्पदं एणा मुहुत्तअं धारेमि । (भो मित्र अहं पूर्वपठितविद्याबलेन साम्प्रतमेना मुहूर्तं धारयामि ।) भो भाअदि क्खु एसा । मम पठिअविज्जं विअ मुहुत्तअं धारेमि । (भो बिभेति खल्वेषा । मम पठितविद्यामिव मुहूर्तं धारयामि ।)

ग्गहेण अलंकरदु इमं पदेसं अज्जो । [अनुरज्यत इवात्रैतस्या दृष्टिः । भवत्वेवं तावद्भणिष्यामि । ... भर्तृदारिके युक्तं भणति ब्राह्मणः । उचितः खलु तेऽतिथिजनसत्कारः । तत्कस्मादेतास्मिन्महानुभाव एवं प्रतिपत्तिमूढा तिष्ठसि । अथवा तिष्ठ त्वम् । अहमेव यथानुरूपं करिष्यामि । ... स्वागतं महाभागस्य । आसनपरिग्रहेणालंकरोत्विमं प्रदेशमार्यः ।]

विदूषकः—भो वअस्स सोहणं एसा भणादि । उववििसअ एत्थ मुहुत्तअं वीसमह्म । [भो वयस्य शोभनमेषा भणति । उपविश्यात्र मुहूर्तं विश्राम्यावः ।]

नायकः—युक्तमाह भवान् । (उभावुपविशतः)

नायिका—(चेटीमुद्दिश्य) अइ परिहाससीले मा एव्व करेहि । कदावि कोवि तावसो पेक्खदि । तदो मं अविणीदेत्ति संभावइस्सादि । [अयि परिहासशीले मेवं कुरु । कदापि कोऽपि तापसः प्रेक्षते । ततो मामविनीतेति संभावयिष्यति ।]

(ततः प्रविशति तापसः)

तापसः—आज्ञापितोऽस्मि कुलपतिना कौशिकेन । यथा वत्स शाण्डिल्य पितुराज्ञया सिद्धयुवराजमित्रावसुर्भविष्यद्विद्याधरचक्रवर्तिनं कुमारं जीमूतवाहनमिहैव मलयपर्वते क्वापि वर्तमानं भगिन्या मलयवत्या वरहेतोर्द्रष्टुमद्य गतः । तं च प्रतीक्षमाणाया मलयवत्याः कदाचिन्मध्यंदिनसंवननवेलातिक्रामेत् । तदेनामाहूयागच्छेति । तत्तपोवने गौरीगृहमेव गच्छामि । (परिक्रम्य भूमिं निरूप्य सविस्मयम्) अये कस्य पुनरियं पांशुले भूप्रदेशे प्रकाशितचक्रवर्तिचिह्ना पदपङ्क्तिः । (अग्रतो जीमूतवाहनं निर्दिश्य) नूनमस्यैवेयं महापुरुषस्य । तथाहि

उष्णीषः स्फुट एष मूर्धनि विभात्यूर्णेयमन्तर्भ्रुवो-
श्चक्षुस्तामरसानुकारि हरिणा वक्षःस्थलं स्पर्धते ।
चक्राङ्कं च यथा पदद्वयमिदं मन्ये तथा कोऽप्ययं
नो विद्याधरचक्रवर्तिपदवीमप्राप्य विश्राम्यति ॥ १७ ॥

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१ सवनाविधिः । सवनवेलावधिः । २ प्रकाशचक्रचिह्ना । ३ महानुभावस्य पदवी । ४ कर ।

अथवा कृतं सन्देहेन । व्यक्तमनेनैव जीमूतवाहनेन भवितव्यम् । (मलयवतीं निरूप्य) अये इयमपि राजपुत्री । (उभौ विलोक्य)
३ चिरात्खलु युक्तकारी विधिः स्याद्यदि युगलमेतदन्योन्यानुरूपं घटयेत् । (उपसृत्य नायकमुद्दिश्य) स्वस्ति भवते ।

नायकः—(उत्थाय) भगवन् जीमूतवाहनोऽभिवादयते । (आसनं दातु-
६ मिच्छति)

तापसः—अलमलमभ्युत्थानेन । ननु सर्वस्याभ्यागतो गुरुरिति भवानेवास्माकं पूज्यः । तद्यथासुखं स्थीयताम् ।

९ नायिका—अज्ज पणमामि । [आर्य प्रणमामि]

तापसः—वत्से अनुरूपभर्तृगामिनी भूयाः । त्वामाह कुलपतिः कौशिको यथातिक्रामति मध्यंदिनसवनवेला तत्त्वरितमागम्यतामिति ।

नायिका—जं गुरू आणवेदि । (उत्थाय निःश्वस्यात्मगतम्)

एकत्तो गुरुवअणं अण्णत्तो दइअदंसणसुहाइं ।
गमणागमणविमूढं अज्जपि डोलएदि मे हिअअम् ॥ १८ ॥

[यद्गुरुराज्ञापयति ।

एकतो गुरुवचनमन्यतो दयितदर्शनसुखानि ।
३ गमनागमनविमूढमद्यापि दोलायते मे हृदयम् ॥]

(सलज्जं सानुरागं च नायकं पश्यन्ती तापससहिता निष्क्रान्ता नायिका चेटी च)

नायकः—(सोत्कण्ठं निःश्वस्य नायिकां गच्छन्तीं पश्यन्)

अनया जघनाभोगभरमन्थरयानया ।
अन्यतोऽपि व्रजन्त्या मे हृदये निहितं पदम् ॥ १९ ॥

विदूषकः—भो दिट्ठं तुए जं पेक्खिदव्वं । सुदं जं सोदव्वं । ता दाणीं मज्झण्णसूरकिरणसंदावदिउणिदो विअ मे उदरग्गी धमधमा-
३ अदि । ता एहि णिक्कमह्म । जेण बह्मणो अदिहीं भविअ मुणिजणसआसादो लद्धेहि कन्दमूलफलेहि पि दाव पाणधारणं करिस्सं ।

१ उत्थातुमिच्छति । २ राजपुत्रि त्वामाह । ३ गमणागमणाविरुद्धं अज्जपि मे डोलएदि हिअअं । (गमनागमनाधिरूढमद्यापि मा डोलयति हृदयम् ।)

[illegible] मन्दीकृतम् । [illegible] तदिदानीं मध्याह्न-
५ [illegible] तद्वाशिर्भवमायते । तदेहि निष्का-
[illegible] कन्दमूलफलैरपि
[illegible] ।]

नायकः—([illegible]) [illegible] भगवान्
[illegible] । तथाहि

आपातस्नानणरुप्रचन्दनरसोपाण्डू कपोलौ वहन्
[illegible]कर्णतालपवनैः संवीज्यमानाननः ।
[illegible] शीकरै-
[illegible] दशां धत्ते गजानां पतिः ॥ २० ॥

[illegible] । (इति निष्क्रान्तौ)

इति प्रथमोऽङ्कः ।

द्वितीयोऽङ्कः

(ततः प्रविशति चेटी)

चेटी—आणत्तम्हि भट्टिदारिआए मलअवदीए । जहा हञ्जे मणोहरिए
३ अज्ज चिराअदि मे भादुओ अज्जमित्तावसू । ता लहु गदुअ जाणेहि
किं आअदो ण वेत्ति । (परिक्रामति । नेपथ्याभिमुखमवलोक्य) का
उण एसा तुरिदतुरिदं इदो एव्व आअच्छदि । (निरूप्य) कहं च-
६ उरिआ । [आज्ञप्तास्मि भर्तृदारिकया मलयवत्या । यथा हञ्जे म-
नोहरिके अद्य चिरयति मे भ्रातार्यमित्रावसुः । तल्लघु गत्वा जानीहि
किमागतो न वेति । ... का पुनरेषा त्वरितत्वरितमित एवागच्छति ।
९ ...कथं चतुरिका ।]

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१ [illegible] पाण्डु । २ [illegible] ।

(ततः प्रविशति चतुरिका)

मनोहरिका—(उपसृत्य) हला चउरिए कि णिमित्त उण म परिहरिअ एव्वं तुरिदतुरिदं गच्छीअदि । [हला चतुरिके कि निमित्त पुनर्मां परिहृत्यैवं त्वरितत्वरितं गम्यते ।]

चतुरिका—हला मणोहरिए आणत्तम्हि भट्टिदारिआए मलअवदीए । हञ्जे चउरिए कुसुमावचअपरिस्समणीसहं मे सरीरं । सरदादवजणिदो अअं मे सन्दावो अहिअदरं बाधेदि । ता गच्छ तुमं बालकदलीपत्तपरिक्खित्ते चन्दणलताघरए चन्दमणिसिलाअलं सज्जीकरेहित्ति । अणुचिट्ठिअं अ मए जहा आणत्तं । जाव गदुअ भट्टिदारिआए णिवेदेमि । [हला मनोहरिके आज्ञप्तास्मि भर्तृदारिकया मलयवत्या । हञ्जे चतुरिके कुसुमावचयपरिश्रमानिःसहं मे शरीरम् । शरदातपजनितोऽयं मे संतापोऽधिकतरं बाधते । तद्गच्छ त्वं बालकदलीपत्रपरिक्षिप्ते चन्दनलतागृहे चन्द्रमणिशिलातलं सज्जीकुर्विति । अनुष्ठितं च मया यथाज्ञप्तम् । यावद्गत्वा भर्तृदारिकायै निवेदयामि ।]

मनोहरिका—जइ एव्वं ता लहु गदुअ णिवेदेहि जेण से तहिं गदाए उवसमिस्सदि सन्दावो । [यद्येवं तल्लघु गत्वा निवेदय । येनास्यास्तत्र गताया उपशमिष्यति संतापः ।]

चतुरिका—(विहस्यात्मगतम्) ण ईरिसो से सन्दावो जो एव्वं उवसमं गमिस्सदि । विचित्तरमणीअं चन्दणलताघरअं पेक्खन्तीए अहिअदरं सन्दावो भविस्सदित्ति तक्केमि । (प्रकाशम) ता गच्छ तुमं । अहं पि सज्जीकिदं मणिसिलाअलंत्ति गदुअ भट्टिदारिआए णिवेदेमि । [नेदृशस्तस्याः संतापो य एवमुपशमं गमिष्यति । विचित्ररमणीयं चन्दनलतागृहं प्रेक्षमाणाया अधिकतरं संतापो भविष्यतीति तर्कयामि । तद्गच्छ त्वम् । अहमपि सज्जीकृतं शिलातलमिति गत्वा भर्तृदारिकायै निवेदयामि ।]

(इति निष्क्रान्ते)

प्रवेशकः ।

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१ वि प्र । (इव)

(ततः प्रविशति सोत्कण्ठा मलयवती चेटी च)

नायिका—(निःश्वस्यात्मगतम्) अयि हिअअ तधा णाम तदा तस्सि जणे लज्जाए मं परम्मुहीकारिअ दाणिं अप्पणा तहि गदोसित्ति अहो दे अत्तंभरित्तणं। (प्रकाशम्) हञ्जे आदेसेहि मे भअवदीए आअदणस्स मग्गं। [अयि हृदय तथा नाम तदा तस्मिञ्जने लज्जया मा पराङमुखीकृत्येदानीमात्मना तत्र गतोऽसीत्यहो त आत्मभरित्वम्। . हञ्जे आदेशय मे भगवत्या आयतनस्य मार्गम्।]

चेटी—णं चन्दणलदाघरअं भट्टिदारिआ पत्थिदा। [ननु चन्दनलतागृहं भर्तृदारिका प्रस्थिता।]

नायिका—(सलज्जम्) हञ्जे सुट्ठु तुए सुमराविदम्हि। ता एहि तहि एव्व गच्छम्ह। [हञ्जे सुष्ठु त्वया स्मारितास्मि। तदेहि तत्रैव गच्छावः।]

चेटी—एदु एदु भट्टिदारिआ। [एत्वेतु भर्तृदारिका।] (अग्रतो गच्छति)

(नायिकान्यतो गच्छति)

चेटी—(पृष्ठतो दृष्ट्वा सोद्वेगमात्मगतम्) अहो से सुण्णहिअअत्तणं। कहं तं एव्व देवीभवण पत्थिदा। (प्रकाशम्) भट्टिदारिए णं इदो चन्दणलदाघरअं। ता इदो एहि दाव। [अहो अस्याः शून्यहृदयत्वम्। कथं तदेव देवीभवनं प्रस्थिता। ... भर्तृदारिके नन्वितश्चन्दनलतागृहम्। तदित एहि तावत्।] (नायिका सविलक्षस्मित तथा करोति)

चेटी—इदं चन्दणलदाघरअं ता पविसिअ चन्दमणिसिलाअले उवविसिदु भट्टिदारिआ। [इदं चन्दनलतागृहम् तत्प्रविश्य चन्द्रमणिशिलातल उपविशतु भर्तृदारिका।] (उभे उपविशतः)

नायिका—(निःश्वस्यात्मगतम्) भअवं कुसुमाउह जेण तुम रूवसोहाए णिज्जिदोसि तस्स तुए ण किंपि किदं। मम उण अणवरद्धाएत्ति अवलेत्ति करिअ पहरन्तो ण लज्जेसि। (आत्मानं निर्वर्ण्य मदनावस्था नाटयन्ती प्रकाशम्) हञ्जे कीस उण घणपल्लवणिरुद्धसूरकिरणं तं एव्व चन्दणलदाघरअं ण मे अज्जवि सन्दावदुक्खं अवणेदि। [भगवन् कुसुमायुध येन त्वं रूपशोभया निर्जितोऽसि तस्य त्वया न किमपि

६३ कृतम् । मम पुनरनपराद्धाया अप्यवलेति कृत्वा प्रच्छन्न लज्जसे । ...
हञ्जे किं पुनर्घनपल्लवनिरुद्धसूर्यकिरण तदेव चन्दनलतागृहं न मेऽपि संतापदुःखमपनयति ।]

६६ चेटी—(सस्मितम्) जाणामि अहं एत्थ कारणं । किं उण असंभावणीअंति भट्टिदारिआ ण तं पडिवज्जदि । [जानाम्यहमत्र कारणम् । किं पुनरसंभावनीयमिति भर्तृदारिका न तत्प्रतिपद्यते ।]

६९ नायिका—(आत्मगतम्) कहं लक्खिदा विअ अहं एदाए । तहावि पुच्छिस्सं दाव । (प्रकाशम्) हञ्जे किं तं ण पडिवज्जिअदि । ता कहेहि दाव किं तं कारणं । [कथं लक्षितेवाहमेतया । तथापि पृच्छामि
७२ तावत् । हञ्जे किं तन्न प्रतिपद्यते । तत्कथय तावत्किं तत्कारणम् ।]

चेटी—एसो दे हिअअट्ठिदो वरो । [एष ते हृदयस्थितो वरः ।]

नायिका—(सहर्षं ससम्भ्रमोत्थाय द्वित्राणि पदानि गत्वा) कहिं कहिं सो ।
७५ [कुत्र कुत्र सः ।]

चेटी—(उत्थाय सस्मितम्) भट्टिदारिए सो को । [भर्तृदारिके स कः ।] (नायिका सलज्जमुपविश्याधोमुखी तिष्ठति)

७८ चेटी—भट्टिदारिए एदम्हि वत्तुकामा एसो दे हिअअट्ठिदो वरो एव्व देवीए दिण्णत्ति सिविणए पत्थाविदे जो तक्खणं एव्व पविमुक्ककुसुमबाणो विअ मअरद्धओ भट्टिदारिआए दिट्ठो सो दे इमस्स सन्दा-
८१ वस्स कारणं जेण एदं सहावसीअलंपि चन्दणलताघरअं ण दे सन्दावदुक्खं अवणेदि । [भर्तृदारिके एतदस्मि वक्तुकामा । एष ते हृदयस्थितो वर एव देव्या दत्त इति स्वप्ने प्रस्तुते यस्तत्क्षणमेव प्रविमुक्तकुसुमबाण इव
८४ मकरध्वजो भर्तृदारिकया दृष्टः स तेऽस्य संतापस्य कारणं येनैतत्स्वभावशीतलमपि चन्दनलतागृहं न ते संतापदुःखमपनयति ।]

नायिका—(चतुरिकाया अलकं स्पृशन्ती) हञ्जे चउरिआ खु तुमं ।
८७ किं दे अवरं पच्छादीअदि । ता कहिस्सं । [हञ्जे चतुरिका खलु त्वम् । किं तेऽपरं प्रच्छाद्यते । तत्कथयिष्यामि ।]

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१ असमाविणी । (असमाविनी) २ किं तव एदिणा । (किं तवेनेन) ३ दिण्णो सिविणए । पच्छवि । (दत्तो स्वप्ने । पश्चात्) ४ चावो । (चाप) ५ मज्जयन्ती ।

चेटी—भट्टिदारिए णं दाणिं एव्व कहिदं इमिणा वरालावमत्तजणिदेण सम्भमेण । ता मा सन्तप्प । जइ अहं चउरिआ तदा सोवि भट्टिदारिअं अपेक्खन्तो ण मुहुत्तअं पि अण्णहिं अहिरमिस्सादित्ति ता एदंपि मए लक्खिदं । [भर्तृदारिके ननु इदानीमेव कथितममुना वरालापमात्रजनितेन संभ्रमेण । तन्मा संतप्यस्व । यद्यहं चतुरिका तदा सोऽपि भर्तृदारिकामप्रेक्षमाणो न मुहूर्तमप्यन्यस्मिन्नभिरंस्यते तदिमपि मया लक्षितम् ।]

नायिका—(सास्रम्) हञ्जे कुदो अह्माणं एदिसी भाअधेअदा । [हञ्जे कुतोऽस्माकमीदृशी भागधेयता ।]

चेटी—भट्टिदारिए मा एव्वं भण । किं महुमहणो वच्छत्थलेण लच्छिं अणुव्वहन्तो णिव्वुदो होदि । [भर्तृदारिके मैवं भण । किं मधुमथनो वक्षःस्थलेन लक्ष्मीमनुद्वहन् निर्वृत्तो भवति ।]

नायिका—किं सज्जणो[2] पिअं वज्जिअ अण्णं भणिदु जाणेदि । सहि अदो वि मे सन्दावो अहिअदरं बाधेदि जं सो महाणुभावो वाआमेत्तकेण वि अकिदपडिवत्तिं[3] अदक्खिणेत्ति मं संभावइस्सादि । [किं स्वजनः प्रियं वर्जयित्वान्यद्भणितुं जानाति । सखि अतोऽपि मे संतापोऽधिकतरं बाधते यत्स महानुभावो वाङ्मात्रेणाप्यकृतप्रतिपत्तिमदक्षिणेति मां संभावयिष्यति ।] (इति रोदिति)

चेटी—भट्टिदारिए मा रोद । अहवा कहं ण रोइस्सादि । अहिओ से हिअअस्स सन्दावो अहिअदरं बाधेदि । ता किं दाणिं एत्थ करइस्सं । ता जाव चन्दणलदापल्लवरसं से हिअए दाइस्सं । (उत्थाय चन्दनपल्लवं गृहीत्वा निष्पीड्य रसं हृदये ददाति) भट्टिदारिए णं भणामि मा रोद । अअं खु थणवट्टुलदिण्णो चन्दणपल्लवरसो इमेहिं अणवरदपडन्तेहिं बाप्फबिन्दूहिं उण्हीकिदो ण दे हिअअस्स एद सन्दावं अवणेदि । [भर्तृदारिके मा रुदिहि । ... अथवा कथं न रोदिष्याति । अधिकोऽस्यां हृदयस्य संतापोऽधिकतरं बाधते । तत्किमिदानीमत्र करिष्यामि । तद्यावच्चन्दनलतापल्लवरसमस्या हृदये दास्ये । ... भर्तृदारिके ननु भणामि मा

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१ किं बहुणा पलविदेण । अल सम्भमेण । (किं बहुना प्रलपितेन । अलं संभ्रमेण ।) २ सुअणो । (सुजनः) ३ पडिवत्ती । (प्रतिपत्तिः)

रुदिहि । अयं खलु स्तनवर्तुलदत्तश्चन्दनपल्लवरस एभिरनवरतपतद्भिर्बाष्पबिन्दुभिरुष्णीकृतो न ते हृदयस्येत सतामपनयाति ।]

(कदलीपत्रमादाय वीजयति)

नायिका—(हस्तेन निवारयन्ती) सहि मा वीजेहि । उण्हो खु एसो कदलीदलमारुओ । [सखि मा वीजय । उष्णः खल्वेष कदलीदलमारुतः ।]

चेटी—भट्टिदारिए मा इमस्स दोस कहेहि ।

कुणसि घणतरुणचन्दणपल्लवसंसग्गसीदलंपि इमं ।
णीसासेहि तुमं एव्व कअलीदलमारुअ उण्हं ॥ १ ॥

[भर्तृदारिके मास्य दोषं कथय ।
करोषि घनतरुणचन्दनपल्लवसंसर्गशीतलमपीमम ।
निःश्वासैस्त्वमेव कदलीदलमारुतमुष्णम् ॥]

नायिका—(सास्रम्) सहि अत्थि कोवि इमस्स सदावस्स उवसमोवाओ । [सखि अस्ति कोऽप्यस्य संतापस्योपशमोपायः ।]

चेटी—भट्टिदारिए अत्थि जदि सो एत्थ आअच्छदि । [भर्तृदारिके अस्ति यदि सोऽत्रागच्छति ।]

(ततः प्रविशति नायको विदूषकश्च)

नायकः—

व्यावृत्यैव सितासितेक्षणरुचा तानाश्रमे शाखिनः
कुर्वत्या विटपावसक्तविलसत्कृष्णाजिनौघानिव ।
यद् दृष्टोऽस्मि तया मुनेरपि पुरस्तेनैव मय्याहते
पुष्पेषो भवता मुधैव किमिति क्षिप्यन्त एते शराः ॥ २ ॥

विदूषकः—भो वअस्स कहिं क्खु दे गदं तं धीरत्तण । [भो वयस्य कुत्र खलु ते गतं तद्धीरत्वम् ।]

नायकः—वयस्य । ननु धीर एवास्मि । कुतः

नीताः किं न निशाः शशाङ्कधवला नाघ्रातमिन्दीवरं
किं नोन्मीलितमालतीसुरभयः सोढाः प्रदोषानिलाः ।

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१ चन्दणलआ (चन्दनलता) । २ आवृत्यैव । ३ रुचयो ।

झङ्कारः कमलाकरे मधुलिहां किंवा मया न श्रुता
निर्व्याजं विधुरस्त्वधीर इति मां केनाभिधत्ते भवान् ॥ ३ ॥

अथवा सम्यगभिहितं वयस्येन ।

स्त्रीहृदयेन न सोढाः क्षिप्ताः कुसुमेषवोऽप्यनङ्गेन ।
येनाद्यैव पुरस्तव वदामि धीर इति स कथमहम् ॥ ४ ॥

विदूषकः—(आत्मगतम्) एव्वमधीरत्तणं पडिवज्जन्तेण आचक्खिदो महन्तो अणेण हिअअस्स आवेगो । ता जाव कहिं एव्व एदं आक्खिवामि । (प्रकाशम्) भो वअस्स कीस उण अज्ज तुमं लहुं एव्व गुरुअणं सुस्सूसिअ इह आगदो । [एवमधीरत्वं प्रतिपद्यमानेनाख्यातो महानेनेन हृदयस्यावेगः । तद्यावत्कुत्रैवैनमाक्षिपामि । ... भो वयस्य कस्मात्पुनरद्य त्वं लघ्वेव गुरुजनं शुश्रूषित्वेहागतः ।]

नायकः—वयस्य स्थाने खल्वेष प्रश्नः । कस्य वान्यस्यैतत्कथनीयम् । अद्य खलु स्वप्ने जानामि सैव प्रियतमा (अङ्गुल्या निर्दिशन्) अत्र चन्दनलतागृहे चन्द्रकान्तमणिशिलायामुपविष्टा प्रणयकुपिता किमपि मामुपालभमानेव रुदती मया दृष्टा । तदिच्छामि स्वप्नानुभूतदयितासमागमरम्येऽस्मिंश्चन्दनलतागृहे दिवसशेषं समतिवाहयितुम् । तदेहि गच्छावः ।

(परिक्रामतः)

चेटी—(कर्णं दत्वा ससंभ्रमम्) भट्टिदारिए पदसद्दो विअ सुणीअदि । [भर्तृदारिके पदशब्द इव श्रूयते ।]

नायिका—(ससंभ्रममात्मानं पश्यन्ती) हञ्जे मे ईदिसं आआरं पेक्खिअ कोवि मे हिअअं कलइस्सदि । ता उट्ठेहि । इमिणा रत्तासोअपादवेण अन्तरिदा पेक्खम्ह दाव को एसोत्ति । [हञ्जे ममेदृशमाकारं प्रेक्ष्य कोऽपि मे हृदयं कलयिष्यति । तदुत्तिष्ठानेन रक्ताशोकपादपेनान्तरिते प्रेक्षावहे तावत्क एष इति ।] (तथा कुरुतः)

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१ झङ्कारः... श्रुतो । २ येनाभिधत्ते । ३ न सम्यगहं ब्रवीमि । मृषा नाभिहितम् । नन्वधीरोऽस्मि । ४ धीरः कथं सोऽहम् । ५ आविक्किदो (आविष्कृतो) । ६ अस्मिन्नेव प्रदेशे । ७ मा. ... हिअअं तुलीअदु । (मा...हृदय तुलयतु)

विदूषकः—एदं चन्दणलदाघरअ । ता एहि पविसम्ह । [एतच्चन्दनलतागृहम् । तदेहि प्रविशावः ।] (नाट्येन प्रविशतः)

नायकः—(विलोक्य)

चन्दनलतागृहमिदं सचन्द्रमणिशिलमपि प्रियं न मम ।
चन्द्राननया रहितं चन्द्रिकया मुखमिव निशायाः ॥ ५ ॥

चेटी—(नायकं दृष्ट्वा) भट्टिदारिए दिट्ठिआ वड्ढसि । सो एव्व णं दे हिअअवल्लहो जणो । [भर्तृदारिके दिष्ट्या वर्धसे । स एव ननु ते हृदयवल्लभो जनः ।]

नायिका—(दृष्ट्वा सहर्षं ससाध्वसं च) हञ्जे एदं पेक्खिअ आदिसद्धसेण ण सक्कणोमि इह एव्व असण्णे चिट्ठिदुं । कदावि एसो मं पेक्खदि । ता एहि अण्णदो गच्छम्ह । (सोत्कम्पं पदं दत्त्वा) हञ्जे वेविद मे ऊरू । [हञ्जे एनं प्रेक्ष्यातिसाध्वसेन न शक्नोमीहैवासन्ने स्थातुम् । कदापि एष मां प्रेक्षते । तदेह्यन्यतो गच्छावः । ... हञ्जे वेपत म ऊरुः ।]

चेटी—(विहस्य) अइ काअरे इह ठिदं तुमं को पेक्खदि । णं विसुमरिदो दे अअं रत्तासोअपादवो । ता इह एव्व चिट्ठम्ह । [अयि कातरे इह स्थितां त्वा कः प्रेक्षते । ननु विस्मृतस्तेऽयं रक्ताशोकपादपः । तदिहैव तिष्ठावः ।] (तथा कुरुतः)

विदूषकः—(निरूप्य) भो वअस्स एसा सा चन्दमणिसिला । [भो वयस्य एषा सा चन्द्रमणिशिला ।] (नायकः सबाष्पं निःश्वसिति)

चेटी—भट्टिदारिए एसा सेत्ति आलावो सुण्णीअदि । ता अवहिदा दाव सुणम्ह । [भर्तृदारिके एषा सेत्यालाप श्रूयते । तदवहिते तावच्छृणुमः ।] (उभे आकर्णयतः)

विदूषकः—(हस्तेन चालयन्) भो वअस्स णं भणामि । एसा सा चन्दमणिसिलेत्ति । [भो वयस्य ननु भणामि । एषा सा चन्द्रमणिशिलेति ।]

नायकः—सम्यगुपलक्षितम् (हस्तेन निर्दिशन्)

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१ प्रविश्य । २ सोरुकम्पं पदद्वयं ददाति । ३ अन्तरे ।

चेटी—(हस्ते गृहीत्वा) भट्टिदारिए मा एव्वं भण । जेण तमं दिट्ठा सो अण्ण उद्दिसिअ एव्वं भणिस्सदित्ति णहि मे हिअअं पत्तिआअदि । ता कहावसाणं दाव पडिवालएह्म । [भर्तृदारिके मैवं भण । येन त्वं दृष्टा सोऽन्यामुद्दिश्यैव भणिष्यतीति नहि मे हृदयं प्रत्येति । तत्कथावसानं तावत्प्रतिपालयाव. ।]

नायक.—वयस्य तामेवास्या शिलायामालिख्य तया चित्रगतयात्मानं विनोदयेयम । तदित एव गिरितटान्मन.शिलाशकलान्यानय ।

विदूषक —जं भवं आणवेदि । (निष्क्रम्य प्रविश्य) भो वअस्स तुए एक्को वण्णओ आण्णाविदो । मए उण इह पव्वदे सुलहा पञ्चजाइआ वण्णआ आणीदा । ता आलिहदु भवं । [यद्भवानाज्ञापयति । ... भो वयस्य त्वयैको वर्णक आज्ञापित' । मया पुनरिह पर्वते सुलभा: पञ्चजातीया वर्णका आनीता' । तदालिखतु भवान् ।]

नायकः—वयस्य साधु कृतम् । (गृहीत्वा शिलायामालिखन् सरोमाञ्चम्) सखे पश्य ।

अक्लिष्टबिम्बशोभाधरस्य नयनोत्सवस्य शशिन इव ।
दयितामुखस्य सुखयति रेखापि प्रथमदृष्टेयम् ॥ ८ ॥ (लिखति)

विदूषकः—(सकौतुकं निर्वर्ण्य) अप्पच्चक्खेवि एव्वं णाम रूअं लिहीअदि । अहो अच्छरिअं । [अप्रत्यक्षेऽप्येवं नाम रूपं लिख्यते । अहो आश्चर्यम् ।]

नायक'—(सस्मितम्) वयस्य

प्रिया संनिहितैवेयं संकल्पैः स्थापिता पुर. ।
दृष्ट्वा दृष्ट्वा लिखाम्येनां यदि तत् कोऽत्र विस्मयः ॥ ९ ॥

नायिका—(सास्रम्) चउरिए जाणिदं खु कहावसाणं । ता एहि दाव मित्तावसुं पेक्खह्म । [चतुरिके ज्ञातं खलु कथावसानम् । तदेहि तावन्मित्रावसु प्रेक्षावहे ।]

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१ तुम एव्व सिविणए दिट्ठा । ण एदस्स अण्णात्तिं दिट्ठी अहिरमदि । नायिका-णहि...पडिपारेह्म । (त्वमेव स्वप्ने दृष्टा । न एतस्यान्यस्या दृष्टिरभिरमते । नायिका—नहि...प्रतिपालयाव: ।) २ सेवा सुखयति नः । ३ सकल्पस्थापिता । ४ जादं (जान)

चेटी—(सविषादमात्मगतम्) जीविदणिरपेक्खो विअ से उल्लावो । (प्रकाशम्) भट्टिदारिए णं गदा एव्व तहि मणोहारिआ । ता कदाचि भट्टिदारओ मित्तावसू इह एव्व आअच्छदि । [जीवितनिरपेक्ष इवास्या उल्लापः । ... भर्तृदारिके ननु गतैव तत्र मनोहारिका । तत्कदाचिद्भर्तृदारको मित्रावसुरिहैवागच्छति ।]

(ततः प्रविशति मित्रावसुः)

मित्रावसुः—आज्ञापितोऽस्मि तातेन । यथा वत्स मित्रावसो कुमारजीमूतवाहनोऽस्माभिरिहासन्नभावात् सुपरीक्षितोऽयम् । कुतोऽस्माद्योग्यो वरः । तदस्मै वत्सा मलयवती प्रतिपाद्यतामिति । अहं तु स्नेहपराधीनतयान्यदेव किमप्यवस्थान्तरमनुभवामि । कुतः

यद्विद्याधरराजवंशतिलकः प्राज्ञः सतां संमतो
रूपेणाप्रतिमः पराक्रमधनो विद्वान् विनीतो युवा ।
यश्चासूनपि संत्यजेत् करुणया सत्त्वार्थमभ्युद्यत-
स्तेनास्मै ददतः स्वसारमतुलां तुष्टिर्विषादश्च मे ॥ १० ॥

श्रुतं च मया यथा जीमूतवाहनो गौर्याश्रमसंबद्धे चन्दनलतागृहे वर्तत इति । तदेतच्चन्दनलतागृहम् । यावत् प्रविशामि । (प्रविशति)

विदूषकः—(ससंभ्रममवलोक्य) भो वअस्स पच्छादेहि इमिणा कदलीवत्तेण इमं चित्तगदं कण्णअं । एसो खु सिद्धजुवराओ मित्तावसू इह आगदो कदावि पेक्खिस्सदि । [भो वयस्य प्रच्छादयानेन कदलीपत्रेणेमां चित्रगतां कन्यकाम् । एष खलु सिद्धयुवराजो मित्रावसुरिहागतः कदापि प्रेक्षिष्यते ।] (नायकः कदलीपत्रेण प्रच्छादयति)

मित्रावसुः—(उपसृत्य) कुमार मित्रावसुः प्रणमति ।

नायकः—(दृष्ट्वा) मित्रावसो स्वागतम् । इत आस्यताम् ।

चेटी—भट्टिदारिए आअदो भट्टा मित्तावसू । [भर्तृदारिके आगतो भर्ता मित्रावसुः ।]

नायिका—हञ्जे पिअं मे । [हञ्जे प्रियं मे ।]

नायकः—मित्रावसो अपि कुशली सिद्धराजो विश्वावसुः ।

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१ वासात् । २ कुतो योग्यो, तद् योग्योऽयं । ३ तुलां । ४ कम्म । (कर्म)

मित्रावसुः—कुशली तातः । तातसंदेशेनैवास्मि त्वत्सकाशमागतः ।

नायकः—किमाह तत्रभवान् ।

नायिका—(स्वगतम्) सुणिस्सं दाव किं तादेण संदिट्ठं । [श्रोष्यामि तावत् किं तातेन संदिष्टम् ।]

मित्रावसुः—इदमाह तातः । अस्ति मे दुहिता मलयवती नाम जीवितमिवास्य सर्वस्यैव सिद्धराजान्वयस्य । सा मया तुभ्यं प्रतिपाद्यते प्रतिगृह्यतामिति ।

चेटी—(विहस्य) भट्टिदारिए किं ण कुप्पसि दाणिं । [भर्तृदारिके किं न कुप्यसीदानीम् ।]

नायिका—(सस्मितं सलज्जं चाधोमुखी स्थित्वा) हञ्जे मा हस । किं विसुमरिदं दे एदस्स अण्णहिअअत्तणं । [हञ्जे मा हस किं विस्मृतं ते एतस्यान्यहृदयत्वम् ।]

नायिका—(अपवार्य) वयस्य संकटे पतिताः स्मः ।

विदूषकः—(अपवार्य) भो जाणामि ण तं वज्जिअ दे अण्णहिं चित्तं अहिरमदि । ता जधा तधा जं किं पि भणिअ विसज्जीअदु एसो । [भो जानामि न तां वर्जयित्वा तेऽन्यत्र चित्तमभिरमते । तद्यथा तथा यत्किमपि भणित्वा विसर्ज्यतामेषः ।]

नायिका—(सरोषमात्मगतम्) हदास को वा एदं ण जाणादि । [हताश को वैतं न जानाति ।]

नायकः—मित्रावसो क इव नेच्छेद्भवद्भिः सह श्लाघ्यमीदृशं संबन्धम् । किंतु न शक्यते चित्तमन्यतः प्रवृत्तमन्यतः प्रवर्तयितुम् । अतो नाहमेनां प्रतिग्रहीतुमुत्सहे । (नायिका मूर्छां नाटयति)

चेटी—समस्ससदु समस्ससदु भट्टिदारिआ । [समाश्वसितु समाश्वसितु भर्तृदारिका ।]

विदूषकः—भो पराहीणो खु एसो । किं एदिणा अब्भत्थिदेण । ता

१ तदादेशेन । २ भणन्तेण । (भणता), अणुणीदेण (अनुनीतेन) ।

गुरुअणं से गदुअ अब्भत्थेहि । [भो पराधीनः खल्वेषः । किमनेनाभ्यर्थितेन । तद्गुरुजनमस्य गत्वाभ्यर्थयस्व ।]

मित्रावसुः—(आत्मगतम्) साधूक्तम् । नायं गुरुजनवचनमतिक्रामति । अस्य गुरुरप्यस्मिन्नेव गौर्याश्रमे प्रतिवसति । तद् यावद्गत्वास्य पित्रा मलयवतीं प्रतिग्राहयामि । (नायिका समाश्वसिति) (प्रकाशम्) एवं निवेदितात्मनोऽस्मान् प्रत्याचक्षाणः कुमार एव बहुतरं जानाति ।

नायिका—(सरोषम्) कहं पच्चाक्खाणलहू मित्तावसू पुणोवि मन्तेदि । [कथं प्रत्याख्यानलघुर्मित्रावसुः पुनरपि मन्त्रयते ।]

(मित्रावसुर्निष्क्रान्तः)

नायिका—(सास्रमात्मानं पश्यन्ती आत्मगतम्) किं मम एदिणा दोहग्गकलङ्कमइलेण अच्चन्तदुक्खभाइणा अज्जवि सरीरहदएण । ता इह एव्व रत्तासोअपाअवे इमाए अदिमुत्तलदाए उब्बान्धिअ अत्ताणं वावादइस्सं । ता एव्वं दाव । (प्रकाशं सविलक्षस्मितम्) हञ्जे पेक्ख दाव मित्तावसू दूरंगदो ण वेत्ति । जेण अहंपि इदो गमिस्सं । [किं ममैतेन दौर्भाग्यकलङ्कमलिनेनात्यन्तदुःखभागिनाद्यापि शरीरहतकेन । तदिहैव रक्ताशोकपादपेऽनया अतिमुक्तलतयोद्बध्यात्मानं व्यापादयिष्यामि । तदेवं तावत् । ... हञ्जे प्रेक्षस्व तावन्मित्रावसुर्दूरं गतो न वेति । येनाहमपीतो गमिष्यामि ।]

चेटी—जं भट्टिदारिआ आणवेदि । (कतिचित् पदानि गत्वा आत्मगतम्) अण्णारिसं से हिअअं पेक्खामि । ता ण दाव गमिस्सं । इह एव्व ओवारिदा पेक्खामि किं एसा पडिवज्जादित्ति । [यद्भर्तृदारिका आज्ञापयति । अन्यादृशमस्या हृदयं प्रेक्षे । तन्न तावत् गमिष्यामि । इहैवापवारिता प्रेक्षे किमेषा प्रतिपद्यत इति ।]

नायिका—(दिशोऽवलोक्य पाशं गृहीत्वा सास्रम्) भअवदि गोरि तुए इह जम्मे मे ण किदो पसाओ । ता अण्णास्सिं पि जम्मे जधा ण ईदिसी दुःखभाइणी होमि तह करेहि । [भगवति गौरि त्वयेह जन्मनि

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१ पित्रोर्मलयवतीं । २ पच्चक्खं लहुकिदो । (प्रत्यक्षं लघुकृतो) ३ सरीरेण धारिदेण । (शरीरेण धारितेन ।)

मे न कृत' प्रसादः तदन्यस्मिन्नपि जन्मनि यथा नेदृशी दुःखभागिनी
६६ भवामि तथा कुरुष्व । (कण्ठे पाशमर्पयति)

चेटी—(दृष्ट्वा ससंभ्रमम्) परित्ताअह परित्ताअह । एसा भट्टिदारिआ उब्बन्धिअ अत्ताणअं वावादेदि । [परित्रायध्वं परित्रायध्वम् । एषा
६९ भर्तृदारिकोद्बध्यात्मानं व्यापादयति ।]

नायकः—(ससंभ्रममुपसृत्य) क्वासौ क्वासौ ।

चेटी—इअं असोअपादवे । [इयमशोकपादपे ।]

७२ नायकः—(सहर्षमवलोक्य) सेवेयमस्मन्मनोरथभूमिः ।

(नायिकां पाणौ गृहीत्वा लतापाशमाक्षिपन्)

न खलु न खलु मुग्धे साहसं कार्यमीदृक्[1]
व्यपनय करमेतं[2] पल्लवाभं लतायाः ।
कुसुममपि विचेतुं यो न मन्ये समर्थः
कलयति स कथं ते पाशमुद्बन्धनाय ॥ ११ ॥

नायिका—(ससाध्वसम्) हञ्जे को उण एसो । (निरूप्य सरोषं हस्तमाक्षेप्तुमिच्छति) मुञ्च मुञ्च अग्गहत्थम् । को तुमं णिवारेदुं । कहं मरणेवि
२ तुमं अब्भत्थणीओ । [हञ्जे कः पुनरेष' ।...मुञ्च मुञ्चाग्रहस्तम् । कस्त्वं निवारयितुम् । कथं मरणेऽपि त्वमभ्यर्थनीयः ।]

नायकः—नाहं मुञ्चामि ।

कण्ठे हारलतायोग्ये येन पाशस्त्वयार्पितः ।
गृहीतः सापराधोऽयं स कथं मुच्यते करः ॥ १२ ॥

विदूषक.—(चेटीमुपसृत्य) भोदि किं उण से मरणव्ववसाअस्स कारणं । [भवति किं पुनरस्या मरणव्यवसायस्य कारणम् ।]

३ चेटी—णं एसो एव्व ते पिअवअस्सो । [नन्वेष एव ते प्रियवयस्यः ।]

नायकः—कथमहमेवास्या मरणव्यवसायकारणम् । न खल्ववगच्छामि ।

विदूषकः—भोदि कहं विअ । [भवति कथमिव ।]

६ चेटी—(साकूतम्) जा सा पिअवअस्सेण दे कावि हिअअवल्लहा

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[1] कार्यमेतत्, कार्यमेव । [2] करमेतत् । [3] हद्धि । (हा धिक्)

सिलाअले आलिहिआ ताए पक्खवादिणा एदेण पडिवादअन्तस्सावि मित्तावसुणो णाहं पडिग्गिहिदेत्ति जादणिव्वेदाए इमाए एव्वं व्वव-सिदं। [या सा प्रियवयस्येन ते कापि हृदयवल्लभा शिलातल आलि-खिता तस्याः पक्षपातिनैतेन प्रतिपादयतोऽपि मित्रावसोर्नाहं प्रतिगृहीतेति जातनिर्वेदयानयैवं व्यवसितम ।]

नायकः—(सहर्षमात्मगतम्) कथमियमेवासौ विश्वावसोर्दुहिता मलयवती । अथवा रत्नाकरादृते कुतश्चन्द्रलेखायाः प्रसूतिः । हा कथं वञ्चितोऽस्मि ।

विदूषकः—भोदि जइ एवं ता अणवरद्धो दाणि पिअवअस्सो। एसा खु आलिहिदा । अहवा जइ ण पत्तिआअदि तदा सअ एव्व गदुअ सिलाअलं पेक्खदु भोदी। [भवति यद्येवं तदनपराद्ध इदानीं प्रियवयस्यः । एषा खल्वालिखिता । अथवा यदि न प्रत्येति तदा स्वयमेव गत्वा शिलातलं प्रेक्षतां भवती ।]

नायिका—(सहर्षं सलज्जं च नायकं पश्यन्ती हस्तमाक्षेप्तुमिच्छति) मुञ्च मुञ्च मे अग्गहत्थं । [मुञ्च मुञ्च मेऽग्रहस्तम्]

नायकः—(सस्मितम्) न तावन्मुञ्चामि यावन्मम हृदयवल्लभा शिलायामालेख्यगता न पश्यसि । (सर्वे चन्दनलतागृहं प्रविशन्ति)

विदूषकः—(कदलीपत्रमपनीय) भोदि पेक्ख पेक्ख एदं से हिअअवल्लह जणं । [भवति प्रेक्षस्व प्रेक्षस्वैतमस्य हृदयवल्लभं जनम् ।]

नायिका—(निरूप्यापवार्य सस्मितम्) चउरिए अहं विअ आलिहिदा । [चतुरिके अहमिवालिखिता ।]

चेटी—(चित्राकृतिं नायिकां च निर्वर्ण्य) भट्टिदारिए किं भणासि अहं विअ आलिहिदेत्ति । ईदिसं से सारिच्छं जेण ण जाणीअदि किं दाव इह जेव्व सिलाअले भट्टिदारिआए पडिबिम्बं संकन्तं आदु तुमं आलि-हिदेत्ति । [भर्तृदारिके किं भणस्यहमिवालिखितेति । ईदृशमस्याः सा-

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१ पच्चाक्खन्तस...णाहं पडिच्छामि त्ति सुणिअ । (प्रत्याख्यातस्य...नाहं प्रतीच्छामीति श्रुत्वा) २ कष्टं मनाग् वञ्चितोऽस्मि ।

दृश्यं येन न ज्ञायते किं तावदिहैव शिलातले भर्तृदारिकायाः प्रतिबिम्बं
३३ संक्रान्तमुत त्वमालिखितेति ।]

नायिका—(विहस्य) हञ्जे दुज्जणीकिदह्मि इमिणा मे चित्तगदं दंस-
अन्तेण । [दुर्जनीकृतास्म्यनेन मां चित्रगतां दर्शयता ।]

३६ विदूषकः—भो णिव्वुत्तो दाणिं गन्धव्वो विवाहो । ता मुञ्च दाव से
अग्गहत्थं । एसा खु कावि तुरिदतुरिदं इह एव्व आअच्छदि । [भो
निर्वृत्त इदानीं गान्धर्वो विवाहः । तन्मुञ्च तावदस्या अग्रहस्तम् । एषा
३९ खलु कापि त्वरितत्वरितमिहैवागच्छति ।] (नायको मुञ्चति) (प्रविश्य)

चेटी—(सहसोपसृत्य सहर्षम्) भट्टिदारिए दिट्ठिआ वड्ढसि । पडिग्गि-
हिदा खु तुमं भट्टिणो जीमूदवाहणस्स गुरूहिं । [भर्तृदारिके दिष्ट्या
४२ वर्धसे । प्रतिगृहीता खलु त्वं भर्तुर्जीमूतवाहनस्य गुरुभिः ।]

विदूषकः—(नृत्यन्) ही ही भो सम्पुण्णा मणोरहा पिअवअस्सस्स ।
अहवा णहि णहि भोदीए मलअवदीए । अहवा ण एदाणं । (भोजन-
४५ मभिनयन्) मम एव्व एक्कस्स बह्मणस्स । [ही ही भोः संपूर्णा मनोरथा
प्रियवयस्यस्य । अथवा नहि नहि भवत्या मलयवत्याः । अथवा नैतयोः ।
...ममैवैकस्य ब्राह्मणस्य ।]

४८ चेटी—(नायिकामुद्दिश्य) आणत्तह्मि जुवराअमित्तावसुणा । जह अज्ज
एव्व मलअवदीए विवाहो । ता लहुं तं गेण्हिअ आअच्छत्ति । ता एहि
गच्छह्म । [आज्ञप्तास्मि युवराजमित्रावसुना । यथाद्यैव मलयवत्या
५१ विवाहः । तल्लघु तां गृहीत्वागच्छेति । तदेहि गच्छावः ।]

विदूषकः—गदा खु तुमं दासीए धीए एदं गेण्हिअ । वअस्सेण
किं इध एव्व अवत्थिदव्वं । [गता खलु त्वं दास्याःपुत्रि इमां गृहीत्वा ।
५४ वयस्येन किमिहैवावस्थातव्यम् ।]

चेटी—हताश मा तुवर । तुह्माणंपि ण्हवणकं आगदं एव्व । [हताश
मा त्वरस्व । युष्माकमपि स्नपनकमागतमेव ।]

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१ इदं चित्तं दंसअन्तेण । (इदं चित्रं दर्शयता) । २ पडिच्छिदा (प्रतीष्टा) । ३ विवाहूस्सवस्स मंगलं संवुत्तं भविस्सदि । (विवाहोत्सवस्य मङ्गलं संवृत्तं भविष्यति ।)

५७ (नायिका सानुरागं सलज्जं च नायकं पश्यन्ती सपरिवारा निष्क्रान्ता)

(नेपथ्ये वैतालिकः पठति)

वृष्ट्या पिष्टातकस्य द्युतिमिह मलये मेरुतुल्यां दधानः
सद्यः सिन्दूरदूरीकृतदिवससमारम्भसन्ध्यातपश्रीः ।
[4]उद्गीतैरङ्गनानां चलचरणरणन्नूपुरह्लादहृद्यै-
रुद्वाहस्नानवेलां कथयति भवतः सिद्धये सिद्धलोकः ॥ १३ ॥

विदूषकः—(आकर्ण्य) भो वअस्स दिट्ठिआ आगदं ण्हवअं । [भो वयस्य दिष्ट्यागतं स्नपनकम् ।]

३ नायकः—(सहर्षम्) यद्येवं तत् किमिदानीमिह स्थितेन । आगच्छ । तातं नमस्कृत्य स्नानभूमिमेव गच्छावः ।

अन्योन्यदर्शनकृतः समानरूपानुरागकुलवयसाम् ।
केषांचिदेव मन्ये समागमो भवति पुण्यवताम् ॥ १४ ॥

(इति निष्क्रान्तौ)

इति द्वितीयोऽङ्कः ।



१ चूर्णैः । २ धूलीकृत । ३ गीतैः सिद्धाङ्गनानां । ४ अरुणमणिरणन्नूपुराराचहृद्यैः । सममनुरणयन्नूपुरारावहृद्यः । ५ प्रीतिकृतः । प्रीतिकृताम् ।

तृतीयोऽङ्कः

(ततः प्रविशति मत्तो विचित्रविह्वलवेशश्चषकहस्तो विटः स्कन्धारोपितसुराभाण्डश्चेटश्च)

विट.—

णिच्चं जो पिवइ सुर जणस्स पिअसङ्गमं च जो कुणइ ।
मह दे दो च्चिअ देवो वलदेवो कामदेवो अ ॥ १ ॥

[नित्यं य॰ पिवति सुरां जनस्य प्रियसंगम च य. कुरुते । मम तौ द्वावेव देवौ वलदेव. कामदेवश्च ॥ (घूर्णन्) सफल क्खु मे सेहर-
३ अस्स जीविअं ।

वच्छत्थलम्हि दइआ णीलुप्पळवासिआ मुहे मइरा ।
सीसम्मि अ सेहरओ णिच्चं चिअ संण्ठिआ जस्स ॥ २ ॥

[सफल खलु मम शेखरकस्य जीवितम् । वक्षःस्थले दयिता नीलोत्पलवासिता मुखे मदिरा । शीर्षे च शेखरको नित्यमेव संस्थिता यस्य ॥
३ (प्रस्खलन्) अरे को म चालेदि । (सहर्षम्) अवस्सं णोमालिआ मं परिहसदि । [अरे को मा चालयति । अवश्य नवमालिका मा परिहसति ।]

६ चेटः—भट्टक ण अ दाव सा अज्जवि इहागच्छदि । [भर्तः न च तावत्साद्यापीहागच्छति ।]

विटः—(सरोषम्) पढमपहरे एव्व मलअवदीए, विवाहमङ्गल णि-
९ वुत्त । ता कीस सा दाणि पमादेवि णागच्छदि । (विचिन्त्य सहर्षम्) अहवा अज्ज इमस्सि विवाहमहूसवे सव्वो एव्व णिअपणइणी-

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१ मण्णे दो चिअ, अह त दो अवि (मन्ये द्वाविव,अथ तौ द्वावपि) २ दिण्णु । (दत्तो) ३ चेडिया । (चेटिका) ४ प्पदोसे । (प्रदोषे)

जणसणाहो सिद्धविज्जाहरलोओ कुसुमाअरुज्जाणे आपाणअसोक्खमणुभाविस्सादित्ति तक्केमि । तहि एव्व णोमालिआ म अवेक्खमाणा चिट्ठदि । ता अहंपि तहि एव्व गमिस्सं । कीदिसो णोमालिआए विणा सेहरओ । [प्रथमप्रहर एव मलयवत्या विवाहमङ्गलं निर्वृत्तम् । तत्कस्मात्सेदानीं प्रभातेऽपि नागच्छति । अथवाद्यामुष्मिन्विवाहमहोत्सवे सर्व एव निजप्रणयिजनसहायः सिद्धविद्याधरलोकः कुसुमाकरोद्यान आपानकसौख्यमनुभविष्यतीति तर्कयामि । तत्रैव नवमालिका मामवेक्षमाणा तिष्ठति । तदहमपि तत्रैव गमिष्यामि । कीदृशो नवमालिकया विना शेखरकः ।]

(प्रस्खलन् परिक्रामति)

चेटः—एदु एदु भट्टके । एदं कुसुमाअरुज्जाणं । ता पविसदु भट्टके । [एत्वेतु भट्टारकः । इदं कुसुमाकरोद्यानम् । तत्प्रविशतु भट्टारकः ।] (उभौ प्रवेशं नाटयतः) (ततः प्रविशति स्कन्धन्यस्तवस्त्रयुगलो विदूषकः)

विदूषकः—सुदं मए पिअवअस्सो कुसुमाअरुज्जाणं गमिस्सादित्ति । ता जाव तहि एव्व गमिस्सं । (परिक्रम्यावलोक्य च) इदं कुसुमाअरुज्जाणं जाव पविसामि । (प्रविश्य भ्रमरबाधा नाटयन्) अरे कीस उण एदे दुट्ठमहुअरा मं एव्व अभिद्दवन्ति । (आत्मानमाघ्राय) भोदु जाणिदं । जं तं मलअवदीबंधुजणेण जामादुअस्स पिअवअस्सोत्ति कदुअ सबहुमाणं सुगन्धवण्णकेहिं विलित्तोह्मि सन्ताणकुसुमसेहरअं च मम सीसे पिणद्धं सो खु एसो अच्चाअरो अणत्थीभूदो । ता किं दाणि एत्थ करिस्सं । अहवा एदेण एव्व मलअवदीसआसादो लद्धेण रत्तंसुअजुअलेण इत्थिआविव लंबं लंबं परिहिअ उत्तरीअकिदावगुण्ठणो गमिस्सं[1] । पेक्खामि दाव किं मे दासीएपुत्ता दुट्ठमहुअरा करिस्सन्ति । [श्रुतं मया प्रियवयस्यः कुसुमाकरोद्यानं गमिष्यतीति । तद्यावत्तत्रैव गमिष्यामि । ...इदं कुसुमाकरोद्यानं यावत्प्रविशामि । ... अरे कस्मात्पुनरेते दुष्टमधुकरा मामेवाभिद्रवन्ति । ... भवतु ज्ञातम् । यत्तन्मलयवतीबन्धुजनेन जामातुः प्रियवयस्य इति कृत्वा सबहुमानं सुगन्धवर्णकैर्विलिप्तोऽस्मि संतानकुसुमशेखरकं च मम शीर्षे पिनद्धः स खल्वेषोऽत्यादरोऽनर्थीभूतः ।

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१ इत्थिआवेसं विहिअ । (स्त्रीवेष विधाय)

तत् किमिदानीमत्र करिष्ये। अथवैतेनैव मलयवतीसकाशाल्लब्धेन रक्तांशुकयुगलेन स्त्रिय इव लम्बं लम्ब परिधायोत्तरीयकृतावगुण्ठनो गमिष्यामि। प्रेक्षे तावत् किं मे दास्याःपुत्रा दुष्टमधुकराः करिष्यन्ति।] (तथा करोति)

विटः—(निरूप्य सहर्षम्) अरे चेढ। (अङ्गुल्या निर्दिश्य सहासम्) एसा खु णोमालिआ अहं चिरस्स आअदोत्ति कुविदा अवगुण्ठणं करिअ अण्णदो गच्छदि। ता कण्ठे गेण्हिअ पसादेमि णं। [अरे चेट... एषा खलु नवमालिका अहं चिरस्यागत इति कुपितावगुण्ठनं कृत्वान्यतो गच्छति। तत् कण्ठे गृहीत्वा प्रसादयाम्येनाम।] (सहसोपसृत्य विदूषकं कण्ठे गहीत्वा मुखे ताम्बूलं दातुमिच्छति)

विदूषकः—(मद्यगन्ध सूचयन् नासिकां गृहीत्वा पराङ्मुखः स्थित्वा) कहं एक्काणं दुट्ठमहुअराणं सआसादो कहं वि परिब्भट्ठो दाणि अण्णस्स दुट्ठमहुअरस्स मुहे पडिदोह्मि। [कथमेकेषां दुष्टमधुकराणां सकाशात्कथमपि परिभ्रष्ट इदानीमन्यस्य दुष्टमधुकरस्य मुखे पतितोऽस्मि।]

विटः—कहं कोवेण परंमुहीभूदा। भोदु पाएसु पडिअ पसादेह्मि। (विदूषकस्य चरणावात्मनः शिरसि कुर्वन्) पसीद णोमालिए पसीद। [कथं कोपेन पराङ्मुखीभूता। भवतु पादयोः पतित्वा प्रसादयामि।... प्रसीद नवमालिके प्रसीद।] (ततः प्रविशति चेटी)

चेटी—आणत्तम्हि भट्टिदारिआए मलअवदीए जणणीए हञ्जे णोमालिए कुसुमाअरुज्जाणं गदुअ उज्जाणपालिअं पल्लाविअं भणाहि। अज्ज सविसेसं तमालवीहिअं सज्जीकरेहि। मलअवदीसहिदेण जामादुएण तत्थ गन्तव्वंत्ति। आणत्ता अ मए पल्लविआ। ता जाव रअणीविरहवेढिदुक्कण्ठं पिअवल्लहं सेहरअं अण्णेसामि। (दृष्ट्वा) एसो सेहरओ। (सरोषम्) कहं अण्णं कंपि इत्थिअं पसादेदि। ता इह ठिदा एव्व जाणामि का एसेत्ति। [आज्ञप्तास्मि भर्तृदारिकया मलयवत्या जनन्या। हञ्जे नवमालिके कुसुमाकरोद्यानं गत्वोद्यानपालिकां पल्लविकां भण। अद्य सविशेषं तमालवीथिकां सज्जीकुरु। मलयवतीसहितेन जामात्रा तत्र गन्तव्यमिति। आज्ञप्ता च मया

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१ दूर रे दूरम्। (नासिकां) पिधाय... २ जणि (जनितो)।

पल्लविका। तद्यावद् रजनीविरहवर्धितोत्कण्ठं प्रियवल्लभं शेखरकमन्वि-
७५ ष्यामि।... एष शेखरकः।... कथमन्यां कामपि स्त्रियं प्रसादयति। तदिह स्थितैव जानामि कैषेति।]

विटः—

हरिहरपिदामहाणं पि गव्विदो जो ण जाणइ णमिदुं।
सो सेहरओ चलणेसु तुज्झ णोमालिए पडइ॥ ३॥

[हरिहरपितामहानामपि गर्वितो यो न जानाति नन्तुम्। स शेखरकश्चरणयोस्तव नवमालिके पतति॥] (इति पादयोः पतति)

विदूषकः—दासीएपुत्ता मत्तपालआ कुदो एत्थ णोमालिआ। [दास्याःपुत्र मत्तपालक कुतोऽत्र नवमालिका।]

चेटी—(निरूप्य सास्मितम्) कहं अहं ति करिअ मदपरवसेण सेहरएण अज्जअत्तेओ पसादीअदि। ता जाव अलीअं कोवं करिअ दुवेवि एदे परिहसिस्सं। [कथमहमिति कृत्वा मदपरवशेन शेखरकेणार्यात्रेयः प्रसाद्यते। तद्यावदलीकं कोपं कृत्वा द्वावप्येतौ परिहसिष्यामि।]

चेटः—(नवमालिकां दृष्ट्वा शेखरक हस्तेन चालयन्) भट्टका मुञ्च एदं। ण भोदि एसा णोमालिआ। एसा उण रोसारत्तेहिं लोअणेहिं पेक्खन्ती आअदा। [भर्तर्मुञ्चैनम्। न भवत्येषा नवमालिका। एषा पुना रोषारक्तैर्लोचनैः प्रेक्षमाणागता।]

चेटी—(उपसृत्य) सेहरअ का णु खु एसा पसादीअदि। [शेखरक का नु खल्वेषा प्रसाद्यते।]

विदूषकः—(अवगुण्ठनमपनीय) अहं मन्दभाअधेआए पुत्तो। [अहं मन्दभागधेयायाः पुत्रः।]

विटः—(विदूषकं निरूप्य सरोषमुत्थाय च) अरे कविलमक्कडअ तुमं पि मं सेहरअं परिहसंसि। अरे चेडा गेण्ह एदं जाव णोमालिअं पसादेमि। [अरे कपिलमर्कटक त्वमपि मां शेखरकं परिहसासि। अरे चेट गृहाणैनं यावन्नवमालिकां प्रसादयामि।]

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१ मत्तवालआ। (मत्तवालक) २ पदारोसि। (प्रतारयसि) ३ (मुखे चपेटां दत्वा) अरे...

चेटः—जं भट्टको आणवेदि । [यद्भर्ताज्ञापयति ।]

विटः—(विदूषकं मुक्त्वा चेट्याः पादयोः पतन्) पसीद णोमालिए पसीद । [प्रसीद नवमालिके प्रसीद ।]

विदूषकः—(आत्मगतम्) एसो मे अवक्कमिदुं अवसरो । [एष मेऽपक्रमितुमवसरः । (पलायितुमीहते)

चेटः—(विदूषकं यज्ञोपवीते गृह्णाति । यज्ञोपवीतं त्रुट्यति) कहिं कहिं कविलमक्कडअ पलाअसि । [क्व क्व कपिलमर्कटक पलायसे ।] (तमुत्तरीयेण कण्ठे बद्ध्वाकर्षति)

विदूषकः—भोदि णोमालिए पसीद मोचेहि मं । [भवति नवमालिके प्रसीद मोचय माम् ।]

चेटी—(विहस्य) जइ भूमीए सीसं णिवेसिअ पाएसु मे पडसि । [यदि भूमौ शीर्षं निवेश्य पादयोर्मे पतसि ।]

विदूषकः—(सरोषम्) कहं राअमित्तो[1] बह्मणो भविअ दासीए धीआए पाएसु पडिस्सं । [कथं राजमित्रं ब्राह्मणो भूत्वा दास्याः पुत्र्याः पादयोः पतिष्यामि ।]

चेटी—(अङ्गुल्या तर्जयन्ती सस्मितम्) दाणिं एव्व पाडइस्सं । सेहरअ उट्ठेहि । पसण्णा दे अहं । (कण्ठे गृह्णाति) एसो उण जामादुअस्स पिअवअस्सो बह्मणो तुए खलीकिदो । एदं सुणिअ कदावि भट्टा मित्तावसू तव कुप्पइ । ता आदरेण सम्माणेहि एणं । [इदानीमेव पातयिष्यामि । शेखरक उत्तिष्ठ । प्रसन्ना तेऽहम् । ... एष पुनर्जामातुः प्रियवयस्यो ब्राह्मणस्त्वया खलीकृतः । एतच्छ्रुत्वा कदाचिद् भर्ता मित्रावसुस्तुभ्यं कुप्यति । तदादरेण संमानयैनम् ।]

विटः—जं णोमालिआ आणवेदि । (विदूषकं कण्ठे गृहीत्वा) अज्ज तुमं मए सम्बन्धिओत्ति करिअ परिहसिदो । (घूर्णन्) किं सच्चं एव्व सेहरओ मत्तपालआ[2] । [यन्नवमालिकाज्ञापयति । आर्य... त्वं मया संबन्धीति कृत्वा परिहसितः । किं ...सत्यमेव शेखरको मत्तपालकः ।]

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१ गन्धव्वराजमित्तो । (गन्धर्वराजमित्र) २ मत्तो, किदो परिहासो (मत्तः, कृतः परिहासः)

विदूषकः—णहि णहि । [नहि नहि ।]

विटः—ता किद्दो परिहासो । (उत्तरीय पर्तुलीकृत्य विदूषकायासन ददाति) इह उपविसदु संबन्धिओ । [तत् कृतः परिहासः । इहोपविशतु संबन्धी ।]

विदूषकः—(स्वगतम) दिट्ठिआ अवगदो विअ से मदावेगो [दिष्ट्यापगत इवास्य मदावेगः ।] (उपविशति)

विटः—णोमालिए उपविस तुमं पि एदस्स पासे जेण दुवेवि तुम्हे सम एव्व सम्माणेमि । [नवमालिके उपविश त्वमप्येतस्य पार्श्वे येन द्वावपि युवा सममेव संमानयामि । (चेटी विटस्योपविशति)

विटः—अरे चेडा सुभरिद सु एद करोहि चसकं अच्छसुराए । [अरे चेट सुभरित सत्वेतं कुरु चषकमच्छसुरया ।]

(चेटो नाट्येन चषकभरणं करोति)

विटः—(स्वशिरःशेखरात् पुष्पाणि गृहीत्वा चषके विन्यस्य जानुभ्या स्थित्वा नवमालिकायः उवनयन्) णोमालिए चाक्खअ देहि एदं । [नवमालिके आस्वाद्य देह्येतम् ।]

चेटी—(सस्मितम्) जं सेहरओ भणादि । [यच्छेखरको भणाति ।]

(तथा करोति)

विटः—(विदूषकस्य चषकमर्पयन्) एद णोमालिआमुहसंसग्गसाविसेसंवासिअरसं सेहरादो अण्णेण केणावि अणासादिदपुव्वं । ता पिब एदं । किं दे अदोवि अवरं सम्माणं करिस्सं । [इदं नवमालिकामुखसंसर्गसाविशेषवासितरसं शेखरकादन्येन केनाप्यनास्वादितपूर्वम् । तत्पिबैतत् । कं तेऽतोप्यपरं संमानं करिष्यामि ।]

विदूषकः—(सविलक्षस्मितं कृत्वा) सेहरक वह्मणो खु अहं । [शेखरक ब्राह्मणः खल्वहम् ।]

विटः—जइ तुमं वह्मणो ता कहिं दे वह्मसुत्तं । [यदि त्वं ब्राह्मणस्तत् क ते ब्रह्मसूत्रम् ।]

विदूषकः—तं खु मे इमिणा चेडेण आअड्ढिअमाणं छिण्णं । [तत्खल्वनेन चेटेनाकृष्यमाणं छिन्नम् ।]

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१ एदं एतस्स । (एतदेतस्मै ।) २ संसग्गवड्ढिअरसं । (ससर्गवर्धितरस)

चेटी—(विहस्य) जइ एव्व ता वेट्टक्खराइंपि दाव कतिवि उदाहर । [यद्येवं तद्वेष्टाक्षराण्यपि कत्यप्युदाहर ।]

विदूषकः—भोदि इमिणा सीधुगन्धेण पिणद्धाइं मे वेट्टक्खराइं । अहवा कि मम भोदीए समं विवादेण । एसो दे बम्हणो पाएसु पडदि । [भवति अनेन सीधुगन्धेन पिनद्धानि मे वेष्टाक्षराणि । अथवा किं मम भवत्या सह विवादेन । एष ते ब्राह्मण पादयोः पतति ।]

(इति पादयो. पतितुमिच्छति)

चेटी—(हस्ताभ्या निवार्य) मा खु एव्वं करेदु अज्जो । सेहरअ सच्चं बह्मणो खु एसो । (विदूषकस्य पादयोः पतति) अज्ज ण तुए कुपिदव्वं । सम्बन्धिआणुरूवो खु एसो मए परिहासो किदो । [मा खल्वेवं करोत्वार्यः । शेखरक सत्यं ब्राह्मणः खल्वेषः । ... आर्य न त्वया कोपितव्यम् । संबन्धिकानुरूपः खल्वेष मया परिहासः कृतः ।]

विटः—अहं पि एणं पसादेमि । (पादयोर्निपत्य) मरिसेदु मरिसदु अज्जो जं मए मदपरवसेण अवरुद्धं । जेण अहं णोमालिआए सह आवाणअं गमिस्सं । [अहमप्येनं प्रसादयामि । .. मर्षयतु मर्षयत्वार्यो यन्मया मदपरवशेनापराद्धम् । येनाहं नवमालिकया सहापानकं गमिष्यामि ।]

विदूषकः—मरिसिदं मए सव्वं । गच्छ । जाव अहंपि पिअवअस्सं पेक्खामि । [मर्षितं मया सर्वम् । गच्छ । यावदहमपि प्रियवयस्यं प्रेक्षे ।]

(निष्क्रान्तो विटश्चेट्या सह चेटश्च)

विदूषकः—दिट्ठिआ अदिक्कन्तो बम्हणस्स अकालमिच्चू । ता जाव अहंपि मत्तपालअजणसङ्गदूसिदो इह दिग्घिकाए ण्हाइअ पेक्खामि पिअवअस्सं । (तथा करोति) (नेपथ्याभिमुखमवलोक्य) एसो पिअवअस्सो-वि रुविणीं विअ वैरलच्छीं मलअवदीं हत्थे अवलम्बिअ इदो एव्व आअच्छदि । तो इह एव्व चिट्ठिस्सं । [दिष्ट्यातिक्रान्तो ब्राह्मणस्याकालमृत्युः । तद्यावदहमपि मत्तपालकजनसंगदूषित इह दीर्घिकायां स्नात्वा प्रेक्षे प्रिय-

१ णट्ठाणि । (नष्टानि) २ रुक्मिणीं विअ हरी । (रुक्मिणीमिव हरिः) ३ सअवर (स्वयवर) । ४ ता जाव गदुअ से पासपरिवत्ती होमि । (तद्यावद्गत्वास्य पार्श्वपरिवर्ती भवामि)

वयस्यम् । ... एष प्रियवयस्योऽपि रूपिणीमिव वरलक्ष्मीं मलयवतीं हस्तेऽवलम्ब्येत एवागच्छति । तदिहैव स्थास्यामि ।]

१०२ (ततः प्रविशति गृहीतवरनेपथ्यो नायको मलयवती विभवतश्च परिवारः)

नायकः—

दृष्टा दृष्टिमधो ददाति कुरुते नालापमाभाषिता
शय्यायां परिवृत्य तिष्ठति बलादालिङ्गिता वेपते ।
निर्यान्तीषु सखीषु वासभवनान्निर्गन्तुमेवेहते
जाता वामतयैव मेऽद्य सुतरां प्रीत्यै नवोढा प्रिया ॥ ४ ॥

(मलयवतीमवलोक्य) प्रिये मलयवति

हुंकारं ददता मया प्रतिवचो यन्मौनमासेवितं
यद्भावानलदीप्तिभिस्तनुरियं चन्द्रातपैस्तापिता ।
ध्यातं यच्च बहून्यनन्यमनसा नक्तंदिनानि प्रिये
तस्यैतत्तपसः फलं मुखमिदं पश्यामि यत्तेऽधुना ॥ ५ ॥

नायिका—(अपवार्य) हञ्जे चउरिए ण केवलं दंसणीओ पिअंपि भणिदुं जाणादि । [हञ्जे चतुरिके न केवलं दर्शनीयः प्रियमपि भणितुं जानाति ।]

चेटी—(विहस्य) अयि पडिपक्खवादिणि सच्चकं जेव्व एदं । किं एत्थ पिअवअणं । [अयि प्रतिपक्षवादिनि सत्यमेवैतत् । किमत्र प्रियवचनम् ।]

नायकः—चतुरिके आदेशय मार्गं कुसुमाकरोद्यानस्य ।

चेटी—एदु एदु भट्टा । [एत्वेतु भर्ता ।]

नायकः—(परिक्रामन् नायिकां निर्दिश्य) स्वैरं स्वैरमागच्छतु भवती ।

खेदाय स्तनभार एष किमु ते मध्यस्य हारोऽपर-
स्ताम्यत्यूरुयुगं नितम्बभरतः काञ्च्यानया किं पुनः ।
शक्तिः पादयुगस्य नोरुयुगलं वोढुं कुतो नूपुरौ
स्वाङ्गैरेव विभूषितासि वहसि क्लेशाय किं मण्डनम् ॥ ६ ॥

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१ विवाहवेषालङ्कृतो । २ हुंकारैर्ददता । ३ श्राम्यति ।

चेटी—एदं तं कुसुमाअरुज्जाणं। ता पविसदु भट्टा। [एतत्तत् कुसुमाकरोद्यानम्। तत्प्रविशतु भर्ता।] (सर्वे प्रविशन्ति)

३ नायकः—(विलोक्य) अहो नु कुसुमाकरोद्यानस्य परा श्रीः। इह हि

निष्यन्दश्चन्दनानां शिशिरयति लतामण्डपे कुट्टिमान्ता—
नारा द्धारागृहाणां ध्वनिमनु कुरुते ताण्डवं नीलकण्ठः।
यन्त्रोन्मुक्तश्च वेगाच्चलति विटपिनां पूरयन्नालवाला-
नापातोत्पीडहेलाहृतकुसुमरजःपिञ्जरोऽयं जलौघः ॥ ७ ॥

अपि च

अमी गीतारम्भैर्मुखरितलतामण्डपभुवः
परागैः पुष्पाणां प्रकटपटवासव्यतिकराः।
पिबन्तः पर्याप्तं सह सहचरीभिर्मधुरसं
समन्तादापानोत्सवमनुभवन्तीव मधुपाः ॥ ८ ॥

विदूषकः—(उपसृत्य) जेदु जेदु भवं। सोत्थि गोट्ठीए। [जयतु जयतु भवान्। स्वस्ति भवत्यै।]

३ नायकः—वयस्य चिरादागतोऽसि।

विदूषकः—भो वअस्स लहु एव्व आअदोह्मि। किं उण विवाहमहूस्सवमिलिदसिद्धविज्जाहराणं आपाणअदंसणकोदूहलेण परिब्भमन्तो एत्तिअं
६ वेलं विलंबिदोह्मि। ता पिअवअस्सोवि दाव एदं पेक्खदु। [भो वयस्य लघ्वेवागतोऽस्मि। किं पुनर्विवाहमहोत्सवामिलितसिद्धविद्याधराणामापानकदर्शनकौतूहलेन परिभ्रमन्नेतावतीं वेलां विलम्बितोऽस्मि। तत्प्रियवय-
५ स्योऽपि तावदेतत्पश्यतु।

नायक—यथाह भवान्। (समन्तादवलोकयन्) वयस्य पश्य पश्य।

दिग्धाङ्गा हरिचन्दनेन दधतः सन्तानकानां स्रजो
माणिक्याभरणप्रभाव्यतिकरैश्चित्रीकृताच्छांशुकाः।
सार्धं सिद्धजनैर्मधूनि दयितापीतावशिष्टान्यमी
मिश्रीभूय पिबन्ति चन्दनतरुच्छायासु विद्याधराः ॥ ९ ॥

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१ लतामण्डपं कुट्टिमानां। २ तार...तनुते ताण्डवं। ३ हृत। ४ भवन्तीह। ५ ण लक्खिदो (न लक्षित.) ६ स्निग्धाङ्गा।

तदेहि वयमपि तमालवीथिं गच्छामः । (सर्वे परिक्रामन्ति)

विदूषकः—एसा खु तमालवीहिआ । एदं चन्दनलदामण्डवं । एदं च सरदादवपरिखेदिअं विअ तत्तहोदीए वदणं लक्खीअदि । ता इह फलिहसिलाअले उवविसदु । [एषा खलु तमालवीथिका । एतच्चन्दनलतामण्डपम् । एतच्च शरदातपपरिखेदितमिव तत्रभवत्या वदनं लक्ष्यते । तदिह स्फटिकशिलातल उपविशतु ।]

नायकः—वयस्य सम्यगुपलक्षितम् ।

एतन्मुखं प्रियायाः शशिनं जित्वा कपोलयोः कान्त्या ।
तापानुरक्तमधुना कमलं ध्रुवमीहते जेतुम् ॥ १० ॥

(नायिकां हस्ते गृहीत्वा) प्रिये इहोपविशामः । (सर्वे उपविशन्ति)

—(नायिकाया मुखमुन्नमय्य पश्यन् ।) प्रिये वृथैव त्वमस्माभिः कुसुमाकरोद्यानदर्शनकुतूहलिभिः खेदितासि । कुतः

एतत्ते भ्रूलतोद्भासि पाटलाधरपल्लवम् ।
मुखं नन्दनमुद्यानमतोऽन्यत् केवलं वनम् ॥ ११ ॥

चेटी—(सस्मित विदूषकं निर्दिश्य) सुदं तुए भट्टिदारिआ कहं वण्णीअदि । [श्रुतं त्वया भर्तृदारिका कथं वर्ण्यते ।]

विदूषकः—चतुरिए मा एव्वं गव्वमुव्वह । अह्माणं पि मज्झे दंसणीओ जणो अत्थि एव्व । केवलं मस्सरेण कोवि ण वण्णेदि । [चतुरिके मैवं गर्वमुद्वह । अस्माकमपि मध्ये दर्शनीयो जनोऽस्त्येव । केवलं मत्सरेण कोऽपि न वर्णयति ।]

चेटी—(सस्मितम्) अज्ज अहं तुमं वण्णेमि । [आर्य अहं त्वां वर्णयामि ।]

विदूषकः—(सहर्षम्) जीवाविदोम्हि । ता करेदु भोदी पसादं । जेण एसो मं पुणोवि ण भणादि जहा तुमं ईदिसो तादिसो कविलमक्कडाआरोत्ति । [जीवापितोऽस्मि । तत्करोतु भवती प्रसादम् । येनैष मां पुनरपि न भणति यथा त्वमीदृशः तादृशः कपिलमर्कटाकार इति ।]

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१ संचरन्ती दाव परिखेदिदा । विअ भोदी । (सचरन्ती तावत् परिखेदितेव भवती) २ क्षिप्त्वा । ३ तापाभिताम्र ।

चेटी—अज्ज तुम मए विवाहजागरणे णिद्दाअमाणो णिमीलिअअक्खो सोहणो दिट्ठो। ता तह एव्व चिट्ठ जेण वण्णेमि। [आर्य त्वं मया विवाहजागरणे निद्रायमाणो निमीलिताक्षः शोभनो दृष्ट । तत्तथैव तिष्ठ येन वर्णयामि ।]

(विदूषकस्तथा करोति)

चेटी—(स्वगतम्) जाव एसो णिमीलिअअक्खो चिट्ठदि ताव णीलरसाणुआरिणा तमालपल्लवरसेण मुहं से कालीकरिस्सं। [यावदेष निमीलिताक्षस्तिष्ठति तावन्नीलरसानुकारिणा तमालपल्लवरसेन मुखमस्य कालीकरिष्यामि ।] (उत्थाय तमालपल्लवग्रहणं कृत्वा तन्निष्पीडनं नाटयति)

(नायको नायिका च विदूषकं पश्यतः)

नायकः—वयस्य धन्यः खल्वसि । योऽस्मासु तिष्ठत्सु त्वमेव वर्ण्यसे ।

(चेटी तमालपल्लवस्य रसेन विदूषकस्य मुखं नाट्येन कालीकरोति)

(नायिका सस्मितं विदूषकं दृष्ट्वा नायकं पश्यति)

नायकः—(नायिकामुखं दृष्ट्वा)

स्मितपुष्पोद्गमोऽयं ते दृश्यतेऽधरपल्लवे।
फलं त्वन्यत्र मुग्धाक्षि चक्षुषोर्मम पश्यतः ॥ १२ ॥

विदूषकः—भोदि किं तुए किदं। [भवति किं त्वया कृतम् ।]

चेटी—णं वण्णिदोसि । [ननु वर्णितोऽसि ।]

विदूषकः—(हस्तेन मुखं प्रमृज्य हस्तं दृष्ट्वा सरोषं दण्डकाष्ठमुद्यम्य) आ दासीए धीए राअउलं खु एदं। किं तव एत्थ करइस्सं। (नायकं निर्दिश्य) भो तुम्हाणं पुरदो एव्व अहं दासीए धीआए खलीकिदो। ता किं मम इह ट्ठिदेण। अण्णदो गमिस्सं दाव। [आः दास्याःपुत्रि राजकुलं खल्वेतत् । किं तवात्र करिष्यामि । . .भोः युष्माकं पुरतोऽहं दास्याःपुत्र्या खलीकृतः । तत् किं ममेह स्थितेन । अन्यतो गमिष्यामि तावत् ।]

(निष्क्रामति)

चेटी—कुविदो मे अज्जअत्तेओ । जाव अणुगदुअ पसादइस्सं । [कुपितो म आर्यात्रेय. । तावदनुगम्य प्रसादयिष्यामि ।] (गन्तुमिच्छति)

नायिका—हञ्जे चउरिए कहं मं एआइणि उज्झिअ गच्छसि । [हञ्जे चतुरिके कथं मामेकाकिनीमुज्झित्वा गच्छसि ।]

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१ स्मितं । २ पल्लवः । ३ तु जातं । तुजातं ।

चेटी—(नायक निर्दिश्य सस्मितम्) एव्वं एआइणी चिरं होहि।
१५ [एवमेकाकिनी चिरं भव ।] (इति निष्क्रान्ता)

नायकः—(नायिकाया मुख पश्यन्)

दिनकरकरामृष्टं बिभ्रत् द्युतिं परिपाटलां
दशनकिरणैरुत्सर्पद्भिः स्फुटीकृतकेसरम् ।
अयि मुखमिदं मुग्धे सत्यं समं कमलेन ते
मधु मधुकरः किं त्वेतस्मिन् पिबन्न विभाव्यते ॥ १३ ।

(नायिका विहस्य मुखमन्यतो नयति) (नायकस्तदेव पठति)
(प्रविश्य पटाक्षेपेण)

३ चेटी—(उपसृत्य) एसो खु अज्जमित्तावसू कज्जेण केणावि कुमारं पेक्खिदुं आअदो । [एष खलु आर्यमित्रावसुः कार्येण केनापि कुमारं प्रेक्षितुमागतः।]

६ नायकः—प्रिये गच्छ त्वमात्मनो गृहम् । अहमपि मित्रावसु दृष्ट्वा त्वरितमागत एव । (नायिका चेट्या सह निष्क्रान्ता) (ततः प्रविशति मित्रावसुः)

मित्रावसुः—

अनिहत्य तं सपत्नं कथमिव जीमूतवाहनस्याहम् ।
कथयिष्यामि हृतं तव राज्यं रिपुणेति निर्लज्जः ॥ १४ ॥

अनिवेद्य च न युक्तं गन्तुमिति निवेद्य गच्छामि । (उपसर्पति)

नायकः—मित्रावसो इत आस्यताम् । (मित्रावसुरुपविशति)

नायकः—(निरूप्य) मित्रावसो संरब्ध इव लक्ष्यसे ।

मित्रावसुः—कः खलु मतङ्गहतके संरम्भः ।

६ नायकः—किं कृतं मतङ्गेन ।

मित्रावसुः—स्वनाशाय किल युष्मदीयं राज्यमाक्रान्तम् ।

नायकः—(सहर्षमात्मगतम्) अपि नाम सत्यमेतत् स्यात् ।

९ मित्रावसुः—अतस्तदुच्छित्तय आज्ञां दातुमर्हति कुमारः । किंबहुना

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१ क-रमृष्टं । २ दशनाकिरणैः ससर्पद्भिः । ३ वैतस्मिन् । नैतस्मिन्। ४ कुमार । समर्थः । ६ ससंरम्भ।

संसर्पद्भिः समन्तात् कृतसकलवियन्मार्गयानैर्विमानैः
कुर्वाणाः प्रावृषीव स्थगितरविरुचः श्यामतां वासरस्य ।
एते याताश्च सद्यस्तव वचनमितः प्राप्य युद्धाय सिद्धाः
सिद्धं चोद्वृत्तशत्रुक्षयभयविनमद्राजकं ते स्वराज्यम् ॥ १५ ॥

अथवा किं बलौघैः ।

एकाकिनापि हि मया रभसावकृष्ट-
निस्त्रिंशदीधितिसटाभरभासुरेण ।
आराज्निपत्य हरिणेव मतङ्गजेन्द्र-
माजौ मतङ्गहतकं हतमेव विद्धि ॥ १६ ॥

नायकः—(आत्मगतम् । कर्णौ पिधाय) अहह दारुणमभिहितम् । *अथवैवं तावत् । (प्रकाशम्) मित्रावसो क्रियतेतत् । बहुतमतोऽपि*
२ बाहुशालिनि त्वयि संभाव्यते । किंतु

स्वशरीरमपि परार्थे यः खलु दद्यादयाचितः कृपया ।
राज्यस्य कृते स कथं प्राणिवधक्रौर्यमनुमन्ये ॥ १७ ॥

अपि च क्लेशान्विहाय मम शत्रुबुद्धिरेव नान्यत्र । यदि त्वमस्मत्प्रियं कर्तुमीहसे तदनुकम्प्यतामसौ राज्यस्य कृते क्लेशदासीकृतो तपस्वी ।
३ मित्रावसुः—(सामर्षं सहासं च) कथं नानुकम्प्यत ईदृशोऽस्माकमुपकारी कृतेशश्च ।

नायकः—(स्वगतम्) प्रत्यग्रकोपाक्षिप्तचेता न तावदयं शक्यते
६ निवर्तयितुम् । तदेवं तावत् । (प्रकाशम्) मित्रावसो उत्तिष्ठ अभ्यन्तरमेव प्रविशाव । तत्रैव तावत् त्वां बोधयिष्यामि । संप्रति परिणतमहः । तथाहि

निद्रामुद्रावबन्धव्यतिकरमनिशं पद्मकोशादपास्य-
न्नाशापूरैककर्मप्रवणनिजकरप्रीणिताशेषविश्वः ।
दृष्टः सिद्धैः प्रसक्तस्तुतिमुखरमुखैरस्तमप्येष गच्छ-
न्नेकः श्लाघ्यो विवस्वान् परहितकरणायैव यस्य प्रयासः ॥ १८ ॥

(इति निष्क्रान्ताः सर्वे)

इति तृतीयोऽङ्कः ।

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१ मध्य । २ क्षण । ३ अद्रेः । ४ मनुते । ५ रूपणः । ६ प्रबन्धात् । मुद्रावबन्धान्मधुकर ..। ७ प्रीणित । ८ प्रयुक्त । ९ प्रसाद. । प्रवासः ।

चतुर्थोऽङ्कः ।

(ततः प्रविशति कञ्चुकी गृहीतरक्तवस्त्रयुगलः प्रतीहारश्च)

कञ्चुकी[1]—

अन्तःपुराणां विहितव्यवस्थः पदे पदेऽहं स्खलितानि रक्षन् ।
जरातुरः संप्रति दण्डनीत्या सर्वं[2] नृपस्यानुकरोमि वृत्तम् ॥ १ ॥

प्रतीहारः—आर्य वसुभद्र क्व नु खलु भवान् प्रस्थितः ।

कञ्चुकी—आदिष्टोऽस्मि देव्या मित्रावसुजनन्या । यथा कञ्चुकिन्त्वया दशरात्रं यावन्मलयवत्या जामातुश्च रक्तवासांसि नेतव्यानीति । राजदुहिता मलयवती च श्वशुरकुले वर्तते । जीमूतवाहनोऽपि युवराजेन मित्रावसुना सह समुद्रवेलां द्रष्टुमद्य गत इति मया श्रुतम् । तन्न जाने किं राजपुत्र्याः सकाशं गच्छाम्युनाहो जामातुरिति ।

प्रतीहारः—आर्य वरं राजपुत्र्याः सकाशं गन्तव्यम् । तत्र हि कदाचिदस्यां वेलायां जामाता प्रत्यागतो भविष्यति ।

कञ्चुकी—सुनन्द साधूक्तम् । अथ भवान् पुनः क्व प्रस्थितः ।

प्रतीहारः—अहमपि महाराजविश्वावसुना समादिष्टः । यथा सुनन्द गच्छ मित्रावसुं ब्रूहि । अस्मिन् दीपप्रतिपदुत्सवे मलयवत्या जामातुश्च उत्सवानुरूपं यत्किंचित्प्रदीयते । तदागत्य निरूप्यतामिति[3] । तद्गच्छतु राजपुत्र्याः सकाशमार्यः । अहमपि युवराजमित्रावसोराह्वानाय[4] गच्छामि । (इति निष्क्रान्तौ) विष्कम्भकः ।

(ततः प्रविशति नायको मित्रावसुश्च)

नायकः—

शय्या शाद्वलमासनं शुचिशिला सद्म द्रुमाणामधः
शीतं निर्झरवारि पानमशनं कन्दाः सहाया मृगाः ।
इत्यप्रार्थितलभ्यसर्वविभवे दोषोऽयमेको वने
दुष्प्रापार्थिनि यत् परार्थघटनावन्ध्यैर्वृथा स्थीयते ॥ २ ॥

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१ काञ्चुकीयो । २ सर्वां...वृत्तिम् । ३ चिन्त्यताम् । ४ मित्रावसोरानयनाय ।

मित्रावसुः—(ऊर्ध्वमवलोक्य) कुमार त्वर्यतां समयोऽयं चलितुमम्बुराशेः।

नायकः—(आकर्ण्य) सम्यगुपलक्षितम् ।

उन्मज्जज्जलकुञ्जरेन्द्ररभसास्फालानुबन्धोद्धतः
सर्वाः पर्वतकन्दरोदरभुवः कुर्वन् प्रतिध्वानिनीः ।
उच्चैरुच्चरति ध्वनिः श्रुतिपथोन्माथी यथायं तथा
प्रायः प्रेङ्खदसंख्यशङ्खधवला वेलेयमागच्छति ॥ ३ ॥

मित्रावसुः—नन्वियमागतैव । पश्य

कवलितलवङ्गपल्लवकरिमकरोद्गारसुरभिणा पयसा ।
एषा समुद्रवेला रत्नद्युतिरञ्जिता भाति ॥ ४ ॥

तदेह्यस्माज्जलप्रसरणमार्गादपक्रम्यानेनैव गिरिसानुसमीपमार्गेण परिक्रमावः।

नायकः—मित्रावसो पश्य पश्य शरत्समयपाण्डुभिः पयोदपटलैः प्रावृताः प्रालेयाचलशिखरश्रियमुद्वहन्त्येते मलयसानवः ।

मित्रावसुः—नैवामी मलयसानवः । नागानामस्थिसंघाताः खल्वेते ।

नायकः—(सोद्वेगम्) कष्टं किंनिमित्तममी संघातमृत्यवो जाताः ।

मित्रावसुः—कुमार नैवामी संघातमृत्यवः । श्रूयतां यथैतत् । पुरा किल स्वपक्षपवनापास्तसमस्तसागरजलैस्तरसा रसातलादुद्धृत्य भुजंगमाननुदिनमाहारयति स्म वैनतेयः ।

नायकः—(सोद्वेगम्) कष्टमतिदुष्करं करोति । ततस्ततः ।

मित्रावसुः—ततः सकलनागलोकविनाशशङ्किना नागराजेन वासुकिना गरुत्मानभिहितः ।

नायकः—(सादरम्) किं मां प्रथमं भक्षयेति ।

मित्रावसुः—नहि नहि ।

नायकः—किमन्यत् ।

मित्रावसुः—इदमभिहितम् । गरुत्मन् त्वदभिपातसंत्रासात् सहस्रशः स्रवन्ति भुजगमाङ्गनानां गर्भाः । शिशवश्च पञ्चत्वमुपयान्ति । एवं च

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१ उद्गर्जत् । २ बद्धोद्धतः । ३ ध्वानिताः । ४ वलया । ५ तलपूरं । ६ प्रतिदिनमेकैकं नागमाहारयति ।

[१] संततिसमुच्छेदादस्माकं तवैव स्वार्थहानिर्भवेद् यदर्थमाभिपतति भवान् पातालम्। तदेकैकं भुजंगमानामनुदिवसं समुद्रतटस्थितस्याहमेव प्रेषयामि।

नायकः—कष्टमेवं रक्षिता नागराजेन पन्नगाः ।

जिह्वासहस्राद्वितयस्य मध्ये नैकापि सा तस्य किमस्ति जिह्वा ।
एषोऽहिरक्षार्थमहिद्विषेऽद्य दत्तो मयात्मेति यया ब्रवीति ॥ ५ ॥

मित्रावसुः—प्रतिपन्नं तत् पक्षिराजेन ।

इत्येवं भोगिपतिना विहितव्यवस्थो
यान् भक्षयत्यहिपतीनिह पक्षिराजः ।
यास्यन्ति यान्ति च गताश्च दिनैर्विवृद्धिं
तेषाममी तुहिनशैलरुचोऽस्थिकूटाः ॥ ६ ॥

नायकः—आश्चर्यमाश्चर्यम् ।

सर्वाशुचिनिधानस्य जरत्तृणलघीयसः ।
शरीरकस्यापि कृते मूढाः पापानि कुर्वते ॥ ७ ॥

[८] कथमपर्यवसानेयं विपत्तिर्नागानामापतिता। (आत्मगतम्) अपि शक्नुयामहं स्वशरीरसमर्पणेन एकस्यापि नागस्य परिरक्षां कर्तुम् ।

(ततः प्रविशति प्रतीहारः)

प्रतीहारः—आरूढोऽस्मि गिरिशिखरम् । यावन्मित्रावसुमन्विष्यामि । (विलोक्य) अयं मित्रावसुर्जामातुः समीपे तिष्ठति । (उपसृत्य) विजयेता कुमारौ ।

मित्रावसुः—सुनन्द किंनिमित्तमिहागमनम् ।

प्रतीहारः—(कर्णे) एवम् ।

मित्रावसुः—कुमार तातो मामाह्वयति ।

नायकः—गम्यताम् ।

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१ सततिविच्छेदोऽस्माकम् । तव चैवं स्वार्थहानिः । तद्यदर्थमभिपतति भवान्नागलोकं तं नागमेकैकमनुदिनं समुद्रतटस्थितस्य ते प्रेषयामि । २ किं तादृग्भूद्रसज्ञा । ३ एकाहि । ४ द्विषो । ५ इत्येकशः प्रतिदिनं । ६ पतन्पतगाधिराजः। ७ कृतघ्नस्य विनाशिनः। ८ कष्टपर्यवसानेयं ।

मित्रावसुः—कुमारेणापि बहुप्रत्यवायेऽस्मिन् प्रदेशे कुतूहलिना न चिरं स्थातव्यम् । (इति प्रतीहारेण सह निष्क्रान्तः)

नायकः—यावदहमप्यस्माद्गिरिशिखरादवतीर्य समुद्रतटमवलोकयामि । (परिक्रामति)

(नेपथ्ये)

हा पुत्तअ सङ्खचूड कहं वावादिअमाणो अज्ज किल तुमं मए पेक्खिदव्वो । [हा पुत्रक शङ्खचूड कथं व्यापाद्यमानोऽद्य किल त्वं मया प्रेक्षितव्यः ।]

नायकः—(आकर्ण्य) अये योषित इवार्तप्रलापः । तद्यावदुपसृत्य केयं कुतो वास्या भयमिति स्फुटीकरोमि । (परिक्रामति)

(ततः प्रविशति क्रन्दन्त्या वृद्धयानुगम्यमानः शङ्खचूडो गोपायित-वस्त्रयुगलश्च किंकरः)

वृद्धा—(सास्रम्) हा पुत्तअ सङ्खचूड कहं वावादिअमाणो अज्ज किल तुमं मए पेक्खिदव्वो । (चिबुके गृहीत्वा) इमिणा दे मुहचन्देण विरहिअं दाणिं अन्धआरीभविस्सदि पाआल । [हा पुत्रक शङ्खचूड कथं व्यापाद्यमानोऽद्य किल त्वं मया प्रेक्षितव्यः । ... अनेन ते मुखचन्द्रेण विरहितमिदानीमन्धःकारीभविष्यति पातालम् ।]

शङ्खचूडः—अम्ब किमिति वैक्लव्येन सुतरामात्मानं पीडयसि ।

वृद्धा—(निर्वर्ण्य पुत्रस्याङ्गानि स्पृशन्ती) हा पुत्तअ कहं दे अदिट्ठसूर-किरणं सुउमारसरीरं णिग्घिणहिअओ गरुडो आहारइस्सदि । [हा पुत्र कथं तेऽदृष्टसूर्यकिरणं सुकुमारशरीरं निर्घृणहृदयो गरुड आहारयिष्यति ।] (कण्ठे गृहीत्वा रोदिति)

शङ्खचूडः—अम्ब अलं परिदेवितेन । पश्य

क्रोडीकरोति प्रथमं यदा जातमनित्यता ।
धात्रीव जननी पश्चात्तदा शोकस्य कः क्रमः ॥ ८ ॥ (गन्तुमिच्छति)

वृद्धा—पुत्तअ चिट्ठ मुहुत्तअं । दाव दे वअणं पेक्खामि । [पुत्रक तिष्ठ मुहूर्तम् यावत्ते वदनं प्रेक्षे ।]

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१ मज्झ हिअअं अन्धआरीभविस्सदि पाआलं पि । (मम हृदयमन्धकारीभविष्यति पातालमपि ।) २ अतिविक्लवा । ३ जात नित्य ।

किङ्करः—एहि कुमाल । किं ते एदाए भणन्तीए । पुत्तसिणेहमोहिदा क्खु एसा लाअकज्जं ण जाणादि । [एहि कुमार । किं त एतया भणन्त्या । पुत्रस्नेहमोहिता खल्वेषा राजकार्यं न जानाति ।]

शङ्खचूडः—अयमागच्छामि ।

किङ्करः—(आत्मगतम् । अग्रतोऽवलोक्य) आणीदो खु एसो मए वज्झसिलासमीवं । जाव एदं वज्झचिण्हं लत्तंसुअजुअलं देइअ वज्झसिलं दंसेमि । [आनीतः खल्वेष मया वध्याशिलासमीपम् । यावदेतद्वध्यचिह्नं रक्तांशुकयुगलं दत्वा वध्याशिलां दर्शयामि ।]

नायकः—अये इयमसौ योषित् । (शङ्खचूडं दृष्ट्वा) नूनमनेनास्याः सुतेन भवितव्यं यदर्थमाक्रन्दति । (समन्तादवलोक्य) न खल्वस्या भयकारणं किंचित्पश्यामि । कुतोऽस्या भयं भविष्यति । किमुपसृत्य पृच्छामि । अथवा प्रसक्त एवायमेतेषामालापः । कदाचिदत एवास्याभिव्यक्तिर्भविष्यति । तद्विटपान्तरितस्तावच्छृणोमि ।

(तथा करोति)

किङ्करः—(सास्रं कृताञ्जलिः) कुमाल सङ्खचूड एसो सामिणो आदेसोत्ति करिअ ईदिसं णिट्ठरं मन्तीअदि । [कुमार शङ्खचूड एष स्वामिन आदेश इति कृत्वेदृशं निष्ठुरं मन्त्र्यते ।]

शङ्खचूडः—भद्र कथय ।

किङ्करः—णागलोअसामी वासुई दे आणवेदि । [नागलोकस्वामी वासुकिस्त आज्ञापयति ।]

शङ्खचूडः—(शिरस्यञ्जलिं बद्ध्वा सादरम्) किमाज्ञापयति स्वामी ।

किङ्करः—एदं लत्तंसुअजुअलं परिहाय आलुह वज्झसिलं । जेण तुमं लत्तंसुअचिण्णोवलक्खिदं गरुडो गेह्णिअ ओहालं करिस्सदित्ति।[१] [इदं रक्तांशुकयुगलं परिधायारोह वध्यशिलाम् । येन त्वां रक्तांशुकचिन्होपलक्षितं गरुडो गृहीत्वाहारं करिष्यतीति ।]

नायकः—(सास्रम्) कष्टमयमसौ तपस्वी वासुकिना परित्यक्तो गरुत्मत आहाराय दत्तः ।

किङ्करः—सङ्खचूड गेण्ह एदं । [शङ्खचूड गृहाणैतत्] (वस्त्रयुगलमर्पयति)

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१ आहालकलणाय णइस्सदि । (आहारकरणाय नेष्यति ।)

शङ्खचूडः—(सादरम्) उपनय । (गृहीत्वा) गृहीतः शिरसि स्वाम्यादेशः ।

वृद्धा—(पुत्रस्य हस्ते वाससी दृष्ट्वा सोरस्ताडम्) हा वच्छ एदं गुं वज्जपा-
३३ डसण्णिभं सम्भावीअदि । [हा वत्स इदं खलु वज्रपातसंनिभं संभाव्यते।]

किङ्करः—आसण्णा खु गरुडस्स आअमणवेला । ता लहु अवक्कमामि ।
[आसन्ना खलु गरुडस्यागमनवेला तल्लघ्वपक्रामामि ।] (इति निष्क्रान्तः)

३६ शङ्खचूडः—अम्ब समाश्वसिहि समाश्वसिहि ।

वृद्धा—(समाश्वस्य सास्रम्) हा जाद हा पुत्तअ हा मनोरहसतलद्ध
कहिं तुमं पुणो पेक्खिस्सं । [हा जात हा पुत्रक हा मनोरथशतलब्ध
३९ कुत्र त्वां पुनः प्रेक्षिष्ये ।] (कण्ठे गृहीत्वा रोदिति)

नायकः—अहो नैर्घृण्यं गरुत्मतः । अपि च

मूढाया मुहुरश्रुसंततिमुचः कृत्वा प्रलापान् बहून्
कस्त्राता तव पुत्रकेति कृपणं दिक्षु क्षिपन्त्या दृशम् ।
अङ्के मातुरुपागतं शिशुमिमं त्यक्त्वा घृणामश्नत-
श्चञ्चुर्नैव खगाधिपस्य हृदयं वज्रेण मन्ये कृतम् ॥ ९ ॥

शङ्खचूडः—(मातुरश्रूणि मार्जयन्) अम्ब किमातिवैक्लव्येन ।

यैरत्यन्तदयापरैर्न विहिता वन्ध्यार्थिनां प्रार्थना
यैः कारुण्यपरिग्रहान्न गणितः स्वार्थः परार्थं प्रति ।
ये नित्यं परदुःखदुःखितधियस्ते साधवोऽस्तं गता
मातः संहर बाष्पवेगमधुना कस्याग्रतो रुद्यते ॥ १० ॥

ननु समाश्वसिहि समाश्वसिहि ।

२ वृद्धा—(सास्रम्) पुत्तअ कह समस्ससिमि । किं एक्को एव्वपुत्तओत्ति

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१ (इति गृहीत्वा शिरसि स्वाम्यादेशमर्पयति) २ ; त वज्झाचिण्हवसणं जेण भाएदि मे हिअअं । (तद्वध्याचिन्हवसन येन बिभेति मे हृदयम् ।) ३ हा भत्त हा विणअसाअर कहिं दे उण ईदिसं पुण्णिमाचन्दसारिच्छं मुहं पेक्खिस्सं । (हा भक्त हा विनयसागर क्व ते पुनरीदृशं पूर्णिमाचन्द्रसदृशं मुखं प्रेक्षिष्ये।) ४ मम । ५ कृपणां ६ रुपाश्रित, स्वस्थित । ७ चञ्चुवमेण ।

कदुअ जादाणुकंपेण ण णिवारिदो णाअराएण वासुइणा । हा किदंतहदअ णिग्घिणहिअअ कहं दाणिं तुए एव्वं वितिण्णे जीअलोए मम पुत्तओ एव्व सुमरिदो । सव्वधा हदह्मि मन्दभाइणी । [पुत्रक कथं समाश्वसिमि । किमेक एव पुत्रक इति कृत्वा जातानुकम्पेन न निवारितो नागराजेन वासुकिना । हा कृतान्तहतक निर्घृणहृदय कथमिदानीं त्वयैवं विस्तीर्णे जीवलोके मम पुत्रक एव स्मृतः । सर्वथा हतास्मि मन्दभागिनी ।]

(मूर्च्छां नाटयति)

नायकः—

आर्तं कण्ठगतप्राणं परित्यक्तं स्वबन्धुभिः ।
त्राये नैनं यदि ततः कः शरीरेण मे गुणः ॥ ११ ॥

तद्यावदुपसर्पामि ।

शङ्खचूडः—अम्ब संस्तम्भयात्मानम् ।

वृद्धा—हा पुत्तअ जदा णाअलोअपरिरक्खकेण वासुइणा परिच्चत्तोसि तदा को दे अवरो परित्ताणं करिस्सदि । [हा पुत्रक यदा नागलोकपरिरक्षकेण वासुकिना परित्यक्तोऽसि तदा कस्तेऽपरः परित्राणं करिष्यति ।]

नायकः— (सत्वरमुपसृत्य) नन्वहम् ।

वृद्धा—(ससंभ्रममुत्तरीयेण पुत्रमाच्छाद्य नायकमुपसृत्य) विणदाणन्दण वावादेहि मं । अहं दे णाअराएण आहारणिमित्तं परिकप्पिदा । [विनतानन्दन व्यापादय माम् । अहं ते नागराजेनाहारनिमित्तं परिकल्पिता ।]

नायकः—(सास्रम्) अहो पुत्रवात्सल्यम् ।

अस्या विलोक्य मन्ये पुत्रस्नेहेन विक्लवत्वमिदम् ।
अकरुणहृदयः करुणां करिष्यति भुजंगशत्रुरपि ॥ १२ ॥

शङ्खचूडः—अम्ब अलं त्रासेन । न खल्वयं नागशत्रुः । पश्य

महाहिमस्तिष्कविभेदमुक्तरक्तच्छटाचर्चितचण्डचञ्चुः ।
क्वासौ गरुत्मान् क्व च नाम सौम्यस्वभावरूपाकृतिरेष साधुः ॥ १३ ॥

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१ साणुकंपेण णाअराएण पेसिदोसि ।(सानुकम्पेन नागराजेन प्रेषितोऽसि)। किदाणुकम्पेण णिवत्ताविदोसि णाअराएण । (कृतानुकम्पेन निवर्तितोऽसि नागराजेन) २ अविच्छिण्णे जीअलोए मह पुत्तो ण विसुमरिदो । (अविच्छिन्ने जीवलोके मम पुत्रो न विस्मृतः ।) ३ कुर्वीत । ४ सोमस्वभाव, सौम्यः स्वस्वभावाकृति। सोमसौम्यस्वभावाकृति ।

वृद्धा—हा पुत्तअ अहं खु तुज्झ मरणभीदा सव्वं एव्व जीअलोअं गरुअमअं पेक्खामि । [हा पुत्रक अहं खलु तव मरणभीता सर्वमेव जीवलोकं गरुडमयं प्रेक्षे ।]

नायकः—अम्ब मा भैषीः । नन्वहं विद्याधरस्तव पुत्ररक्षणार्थमेवागतः । अतस्त्वं धीरा भव ।

वृद्धा—(सहर्षम्) पुत्तअ पुणोवि एदाइं अक्खराइं भण । [पुत्र पुनरप्येतान्यक्षराणि भण ।]

नायकः—अम्ब किं पुनः पुनरभिहितेन । ननु कर्मणैव संपादयामि ।

वृद्धा—(शिरस्यञ्जलिं बद्ध्वा) पुत्तअ चिरंजीअ । [पुत्र चिरंजीव ।]

नायकः—

ममैतदम्बार्पय वध्यचिह्नं प्रावृत्य यावद्विनतात्मजाय ।
पुत्रस्य ते जीवितरक्षणाय स्वदेहमाहारयितुं ददामि ॥ १४ ॥

वृद्धा—(कर्णौ पिधाय) पडिहदं अमंगलं । जाद तुमं सङ्खचूडणिव्विसेसो एव्व पुत्तओ । अहवा सङ्खचूडादो अहिओ जो एव्व बन्धुजणपरिच्चत्तं मे पुत्तअं णिअसरीरदाणेण रक्खिदुमिच्छसि । [प्रतिहतममङ्गलम् । जात त्वं शङ्खचूडनिर्विशेष एव पुत्रकः । अथवा शङ्खचूडादधिको य एवं बन्धुजनपरित्यक्तं मे पुत्रकं निजशरीरदानेन रक्षितुमिच्छसि ।]

शङ्खचूडः—(सस्मितम्) अहो जगद्विपरीतमस्य महासत्त्वस्य चरितम्[3] । कुतः

विश्वामित्रः श्वमांसं श्वपच इव पुरा भक्षयद्यन्निमित्तं
नाडीजङ्घो निजघ्ने कृततदुपकृतिर्यत्कृते गौतमेन ।
पुत्रोऽयं काश्यपस्य प्रतिदिनमुरगानत्ति तार्क्ष्यो यदर्थं
प्राणांस्तानेव चित्रं तृणमिव कृपया यः परार्थे जहाति ॥ १५ ॥

(नायकमुद्दिश्य) भो महात्मन् दर्शिता त्वयेयमात्मप्रदानाध्यवसायान्निर्व्याजा मयि दयालुता । तदलमनेन निर्बन्धेन । पश्य

जायन्ते च म्रियन्ते च मादृशाः क्षुद्रजन्तवः ।
परार्थदत्तदेहानां त्वादृशां संभवः कुतः ॥ १६ ॥

१ सच्चिओ । (तद्दशः ।) २ (नयिपादम्) ३ चेतः । ४ तानेव सावु स्तृण । ५ उत्पद्यन्ते । ६ परार्थे यद्बद्धकक्षाणां ।

ततः किमनेन ते मरणाग्रहेण । प्रसीद मुच्यतामयमध्यवसायः ।

नायकः—(शङ्खचूडं हस्ते गृहीत्वा) कुमार शङ्खचूड न मे चिराल्ल-
२ ब्धावसरस्यास्य परार्थसंपादनमनोरथस्यान्तरायं कर्तुमर्हसि । तदलं विक-
ल्पेन । दीयतां मे तद् वध्यचिह्नम् ।

शङ्खचूडः—भो महासत्त्व किमनेन वृथात्मायासेन । न खलु शङ्खचूडः
६ शङ्खधवलं शङ्खपालकुलं मलिनीकरोति । अथ ते वयमनुकम्पनीयास्तदि-
यमस्माद्विपत्तिविक्लवाम्बा न यथा जीवितं जह्यात्तथाभ्युपायश्चिन्त्यताम् ।

नायकः—किमत्र चिन्त्यते । ननु चिन्तित एवोपायः स च त्वदायत्तः

१ शङ्खचूडः—कथमिव ।

नायकः—

म्रियते म्रियमाणे या त्वयि जीवति जीवति ।
तां यदीच्छसि जीवन्तीं रक्षात्मानं ममासुभिः ॥ १७ ॥

अयमभ्युपायस्तदर्पय त्वरितं वध्यचिह्नम् । यावदनेनात्मानं प्रच्छाद्य
वध्यशिलामारोहामि । त्वमपि जननीं पुरस्कृत्यास्मात्प्रदेशान्निवर्तस्व ।
३ कदाचिदियमालोक्यैव संनिकृष्टं घातस्थानं स्त्रीस्वभावकातरतया जीवितं
जह्यात् । किं न पश्यति भवानिदं विपन्नपन्नगानेकङ्कालसङ्कुलं महा-
श्मशानम् । तथा हि

चञ्च्चञ्चूधृतार्धच्युतपिशितलवग्रासंवृद्धगर्धै-
र्गृध्रैराबद्धपक्षद्वितयविधुतिभिर्बद्धसान्द्रान्धकारे ।
वक्त्रोद्वान्ताःपतन्त्यश्छिमिति शिखिशिखाश्रेणयोऽस्मिञ्शिवाना-
मस्रस्रोतस्यजस्रस्रुतबहलवसावासविस्रे स्वनन्ति ॥ १८ ॥

शङ्खचूडः—कथं न पश्यामि ।

प्रतिदिनमशून्यमहिनाहारेण विनायकाहितभीति ।
शशिधवलास्थिकपालं वपुरिव रौद्रं श्मशानमिदम् ॥ १९ ॥

तद्गच्छ । किमेभिर्त्रासोपन्यासैः । आसन्नः खलु गरुडागमनसमयः ।
(मातुरग्रतो जानुभ्यां स्थित्वा शिरोनिहिताञ्जलिः) अम्ब त्वमपि निवर्त-
२ स्वेदानीम् ।

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१ स्त्रीतहभुवा कातरत्वेन । २ अग्रकृत्त ३ सवृद्धलक्षैः । ४ यत्रोद्वामं
-मन्त्यः स्थगित । ५ शमित । ६ सामोपन्यासैः, त्रासनोपायैः ।

समुत्पत्स्यामहे मातर्यस्यां यस्यां गतौ वयम ।
तस्यां तस्यां प्रियसुते माता भूयास्त्वमेव न ॥ २० ॥

(पादयोः पतति)

वृद्धा—(सास्रमात्मगतम्) हा कहं अवेच्छिमं मे वअण । (प्रकाशम्) पुत्तअ ण खु तुमं उज्झिअ मे पाआ अण्णदो वहन्ति । ता इह एव्व तुए सह मरिस्सं । [हा कथमपश्चिममस्य वचनम् । पुत्रक न खलु त्वामुज्झित्वा मे पादावन्यतो वहतः । तदिहैव त्वया सह मरिष्यामि ।]

शङ्खचूडः—(उत्थाय) यावदहमप्यदूरे भगवन्तं दक्षिणगोकर्णं प्रदक्षिणीकृत्य स्वाम्यादेशमनुतिष्ठामि । (उभौ निष्क्रान्तौ)

नायकः—कष्टं न संपन्नं मेऽभिलषितम् । तत्को नामाभ्युपायः ।

कञ्चुकी—(प्रविश्य) इदं वासोयुगलं

नायकः—(दृष्ट्वा सहर्षमात्मगतम्) दिष्ट्या सिद्धमभिवाञ्छितमनेनातर्कितोपनतेन रक्तांशुकयुगलेन ।

कञ्चुकी—देव्या मित्रावसुजनन्या कुमाराय प्रेषितम् । तदेतत्परिधत्तां कुमारः ।

नायकः—कञ्चुकिन् उपनय । (कञ्चुकी उपनयति) (गृहीत्वात्मगतम्) सफलीभूतो मे मलयवत्याः पाणिग्रहः । (परिधाय प्रकाशम्) कञ्चुकिन् गम्यताम् । मद्वचनादभिवादनीया देवी ।

कञ्चुकी—यदाज्ञापयति कुमारः । (इति निष्क्रान्तः)

नायकः—

वासोयुगमिदं रक्तं प्राप्तेकाले समागतम् ।
महतीं प्रीतिमाधत्ते परार्थे देहमुज्झतः ॥ २१ ॥

(दिशोऽवलोक्य) यथायं चलितमलयाचलशिखराशीलासंचय. प्रचण्डो नमस्वांस्तथा तर्कयाम्यासन्नीभूतः खलु पक्षिराजः । तथा हि

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१ पच्चिम । (पश्चिमं) २ चिट्ठिस्स । (स्थास्यामि) ३ मप्यस्म दुत्तरेणादूरे । प्राप्ते काले ममागतम् । ५ करोति महतीं प्रीतिं परार्थैकदृशोमेम ।

तुल्याः संवर्तकाभ्रैः पिदधति गगनं पङ्क्तयः पक्षतीनां
तीरे वेगानिलोऽम्भः क्षिपति भुव इव प्लावनायाम्बुराशेः ।
कुर्वन् कल्पान्तशङ्कां सपदि च सभयं वीक्षितो दिग्द्विपेन्द्रैः
देहोद्योतैर्दशाशाः कपिशयति मुहुर्द्वादशादित्यदीप्तिः ॥ २२ ॥

तद्यावदसौ नागच्छति शङ्खचूडस्तावत् त्वरिततरमिमां वध्यशिलामारोहामि । (तथा कृत्वोपविश्य स्पर्शं नाटयन्) अहो स्पर्शोऽस्याः ।

न तथा सुखयति मन्ये मलयवती मलयचन्दनरसार्द्रा ।
अभिवाञ्छितार्थसिद्ध्यै वध्यशिलेयं यथाश्लिष्टा ॥ २३ ॥

अथवा किं मलयवत्या ।

शयितेन मातुरङ्के विश्रब्धं शैशवे न यत्प्राप्तम् ।
लब्धं सुखं मयास्या वध्यशिलायास्तदुत्सङ्गे ॥ २४ ॥

तदयमागतो गरुत्मान् । यावदात्मानमाच्छादयामि । (तथा करोति)

(ततः प्रविशति गरुडः)

गरुडः—

दंष्ट्रा विम्बं हिमांशोर्भयकृतवलयां संस्मरन् शेषमूर्तिं
सानन्दं स्यन्दनाश्वत्रसनविचलिते पूष्णि दृष्टोऽग्रजेन ।
एष प्रान्तावसज्जज्जलधरपटलैरायतीभूतपक्षः
प्राप्तो वेलामहीध्रं मलयमहमहिम्रासगृध्नुः क्षणेन ॥ २५ ॥

नायकः—(सपरितोषम्)

संरक्षता पन्नगमद्य पुण्यं मयार्जितं यत् स्वशरीरदानात् ।
भवे भवे तेन ममैव भूयात् परोपकाराय शरीरलाभः ॥ २६ ॥

गरुडः—(नायकं निर्वर्ण्य)

अस्मिन्वध्यशिलातले निपतितं शेषानहीन् रक्षितुं
निर्भिद्याशनिदण्डचण्डतरया चञ्च्वाधुना वक्षसि ।

१ तीरे वेगान्निरस्त...सिन्धोः । २ यातो । ३ शिशु । ४ मनो । ५ सृष्टा । ६ क्षिप्त्वा...संहरन् शेषमूर्तिम् । ७ प्रान्तापसर्पज्जल ... । ८ पटलात्यापती । ९ वेगात् । १० परार्थहेतोः खलु देहलाभः । ममैवमेवं भूयात्परार्थः खलु देहलाभः ।

भोक्तुं भोगिनमुद्धरामि तरसा रक्ताम्बरप्रावृतं
दिग्धं मद्भयदीर्यमाणहृदयप्रस्यन्दिनेवासृजा ॥ २७ ॥

(इत्यभिपत्य नायकं गृह्णाति । नेपथ्ये पुष्पाणि पतन्ति । दुन्दुभिध्वनिश्च ।)

गरुडः—(ऊर्ध्वं दृष्ट्वाकर्ण्य च) अये पुष्पवृष्टिर्दुन्दुभिध्वनिश्च ।

आमोदानन्दितालिर्निपतति किमियं पुष्पवृष्टिर्नभस्तः
स्वर्गे किं वैष चक्रं मुखरयति दिशां दुन्दुभीनां निनादः[1]

(विहस्य)

आं ज्ञातं सोऽपि मन्ये मम जवमरुता कम्पितः पारिजातो
मन्द्रं संवर्तकाभ्रैरिदमपि रसितं जातसंहारशङ्कैः ॥ २८ ॥

नायकः—(आत्मगतम्) दिष्ट्या कृतार्थोऽस्मि ।

गरुडः—(नायकं कवलयन्)

नागानां रक्षिता भाति गुरुरेष यथा मम ।
तथा सर्पाशनाकाङ्क्षां व्यक्तमद्यापनेष्यति ॥ २९ ॥

तद्यावदहं मलयशिखरमारुह्य यथेष्टमाहारयामि ।

(नायकं गृहीत्वा निष्क्रान्तः)

इति चतुर्थोऽङ्कः ।

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१ नेपथ्ये दुन्दुभिध्वनिः पुष्पवृष्टिश्च । २ चैष । ३ सार्वं, सर्वैः । ४ रणित

पञ्चमोऽङ्कः

(ततः प्रविशति प्रतीहारः ।)

प्रतीहारः—

स्वगृहोद्यानगतेऽपि स्निग्धे पापं विशङ्क्यते स्नेहात् ।
किमु दृष्टबह्वपायप्रतिभयकान्तारमध्यस्थे ॥ १ ॥

तथा हि । जलधिवेलावलोकनकुतूहली निष्क्रान्तः कुमारो जीमूतवाहनश्चि- रयतीति दुःखमास्ते महाराजविश्वावसुः । समादिष्टश्चास्मि तेन । यथा
१ सुनन्द श्रुतं मया संनिहितगरुडप्रतिभयमुद्देशं गतो जामाता जीमूतवाहनो तत्र चिरयतीति शङ्कित एवास्म्यनेन वृत्तान्तेन । तत्त्वरितं विज्ञायागच्छ किमसौ स्वगृहमागतो न वेति । यावत्तत्र गच्छामि । (परिक्रामन्नग्रतोऽवलोक्य)
६ अयमसौ राजर्षिर्जीमूतवाहनस्य पिता जीमूतकेतुरुटजाङ्गणे सहधर्म- चारिण्या राजपुत्र्या वध्वा च पर्युपास्यमानस्तिष्ठति । तथा हि

क्षौमे भङ्गवती तरङ्गतरले फेनाम्बुतुल्ये वहन्
जाह्नव्येव विराजितः सवयसा देव्या महापुण्यया ।
धत्ते तोयनिधेरयं सुसदृशीं जीमूतकेतुः श्रियं
यस्यैषान्तिकवर्तिनी मलयवत्याभाति वेला यथा ॥ २ ॥

तद्यावदुपसर्पामि । (ततः प्रविशत्यासनस्थः पत्नीवधूसमेतो जीमूतकेतुः)

जीमूतकेतुः—

भुक्तानि यौवनसुखानि यशोऽवकीर्णं
राज्ये स्थितं स्थिरधिया चरितं तपोऽपि ।
श्लाघ्यः सुतः स्वसदृशान्वयजा स्नुषेयं
चिन्त्यो मया ननु कृतार्थतयाद्य मृत्युः ॥ ३ ॥

प्रतीहारः—(सहसोपसृत्य) जीमूतवाहनस्य—

जीमूतकेतुः—(कर्णौ पिधाय) शान्तं पापम् ।

२ देवी—पडिहदं अमंगलम् । [प्रतिहतममङ्गलम् ।]

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१ तरङ्गितदृशे । २ सुपयसा । ३ यशो विकीर्णं । ४ सुसदृशा ।

नायिका—अमिणा दुण्णिमित्तेण वेवदी विअ मे हिअअं। [अनेन दुर्निमित्तेन वेपत इव मे हृदयम्।]

जीमूतकेतुः—भद्र किं जीमूतवाहनस्य।

प्रतीहारः—जीमूतवाहनस्य वार्तामन्वेष्टुं प्रेपितोऽस्मि महाराजविश्वावसुना युष्मदन्तिकम्। तदाज्ञापयतु महाराजः किं मया स्वामिने विज्ञापनीयमिति।

जीमूतकेतुः—किमसंनिहितस्तत्रापि मे वत्सः।

प्रतीहारः—अथ किम्।

देवी—(सविषादम्) जइ तहिं ण सण्णिहिदो ता कहिं गदो मे पुत्तओ भविस्सादि जेण एव्वं चिरअदि। [यदि तत्र न संनिहितस्तत् क्व गतो मे पुत्रको भविष्यति येनैवं चिरयति।]

जीमूतकेतुः—नियतमस्मत्प्राणयात्रार्थं नितान्तं दूरं गतो भविष्यति।

नायिका—(सविषादमात्मगतम्) अहं उण अज्जउत्तं अपेक्खन्ती अण्णं एव्व किं वि आसंकामि। [अहं पुनरार्यपुत्रमप्रेक्ष्यमाणान्यदेव किमप्याशङ्के।]

प्रतीहारः—आज्ञापयतु महाराजः। कि मया स्वामिने निवेदनीयम्।

जीमूतकेतुः—(वामाक्षिस्पन्दनं सूचयित्वा) जीमूतवाहनश्चिरयतीति मर्य्याकुले विचिन्तयति

स्फुरसि किमदक्षिणेक्षण मुहुर्मुहुः सूचयन् ममानिष्टम्।
हतचक्षुरपहतं ते स्फुरितं मम पुत्रकः कुशली ॥ ४ ॥

(ऊर्ध्वमवलोक्य) अयमेव त्रिभुवनैकचक्षुर्भगवान् सहस्रदीधितिः स्फुरन् जीमूतवाहनस्य श्रेयः करिष्यति। (सविस्मयम्)

आलोक्यमानमतिलोचनदुःखदायि
रक्तच्छटा निजमरीचिरुचो विमुञ्चत्।
उत्पातवाततरलीकृततारकाभ-
मेतत्पुरः पतति किं सहसा नभस्तः ॥ ५ ॥

कथं चरणयोरेव पतितम्। (सर्वे निरूपयन्ति)

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१ पर्याकुलोऽस्मि हृदयेन। २ किमु दक्षिणेतर। ३ स्फुरितमिष्टं करिष्यते मानुः। ४ स्फुटं। ५ काल-।

जीमूतकेतुः—अये कथं लग्नसरक्तमांसकेशश्चूडामणिः । कस्य पुनरयं भविष्यति ।

देवी—(सविषादम्) महाराअ पुत्तअस्स विअ मे एदं चूडारअणं । [महाराज पुत्रकस्येव एतच्चूडारत्नम् ।]

नायिका—मा एव्वं भण । [मैवं भण ।]

प्रतीहारः—महाराज मैवमविज्ञाय विक्लवो भूः । अत्र हि तार्क्ष्येण भक्ष्यमाणानां नागाधिपानामनेकशो नखमुखोत्खाताःपतन्त्येते शिरोमणयः ।

जीमूतकेतुः—देवि सोपपत्तिकमभिहितम् । कदाचिदेवमपि स्यात् ।

देवी—सुणन्दअ जाव इमाए वेलाए ससुरसदणं एव्व गदो मे पुत्तको भविस्सदि । ता गच्छ जाणिअ लहुं एव अह्माणं णिवेदेहि । [सुनन्द यावदनया वेलया श्वशुरसदनमेव गतो मे पुत्रको भविष्यति । तद्गच्छ ज्ञात्वा लघ्वेवास्माकं निवेदय ।]

प्रतीहारः—यदाज्ञापयति देवी । (इति निष्क्रान्तः)

जीमूतकेतुः—देवि अपि नाम नागचूडामणिरयं स्यात् ।

(ततः प्रविशति रक्तवस्त्रसंवीतः शङ्खचूडः)

शङ्खचूडः—(सास्रम्) कष्टं भोः कष्टं.

गोकर्णमर्णवतटे त्वरितं प्रणम्य
प्राप्तोऽस्मि तामिह भुजंगमवध्यभूमिम् ।
आदाय तं नखमुखक्षतवक्षसं च
विद्याधरं गगनमुत्पतितो गरुत्मान् ॥ ६ ॥

हा परमकारुणिक हा निष्कारणैकबान्धव हा परदुःखदुःखित हा विपद्वारिनिधिपतितजनोद्धरणपोत हा परोपकारतृणीकृतदत्तदेह क नु खलु गतोऽसि । प्रयच्छ मे प्रतिवचनम् । हा हा हतोऽस्मि मन्दभाग्यः । हा शङ्खचूडहतक किं कृतं त्वया ।

नाहित्राणात्कीर्तिरेका मयाप्ता
नापि श्लाघ्या स्वामिनोऽनुष्ठिताज्ञा ।

१ तार्क्ष्येण भक्ष्यमाणानां पन्नगानामनेकशः । उल्कारूपाः पतन्त्येते शिरोमणय ईदृशाः ॥ २ काहमाप्ता ।

दत्त्वात्मानं रक्षितोऽन्येन शोच्यो
हा धिक् कष्टं वञ्चितो वञ्चितोऽस्मि ॥ ७ ॥

तन्नाहमेवंविधः क्षणमपि जीवन्नुपहास्यमात्मानं करोमि । तत् मानवेन-मनुगन्तुं प्रयतिष्ये । (परिक्रामन् भूमौ दत्तदृष्टिः)

आदावुत्पीडपृथ्वीं प्रविरलपतितस्थूलबिन्दुं ततोऽग्रे
ग्रावस्वापातशीर्णप्रसृततनुकणां कीटकीर्णां स्थलीषु ।
दुर्लक्ष्यां धातुभित्तौ घनतरुशिखरे गह्वरे स्त्यानरूपा-
मेनां तार्क्ष्यं दिदृक्षुर्निपुणमनुसरन् रक्तधारां व्रजामि ॥ ८ ॥

देवी—(समाध्वसम्) महाराअ एसो कोवि रुदिदवअणो इदो एव्व तुरिदं आअच्छन्तो हिअअं मे आकुलीकरेदि । ता जाणीअदु दाव को एसोत्ति । [महाराज एष कोऽपि रुदितवदन इत एव त्वरितमागच्छन्हृदयं म आकुलीकरोति । तज्ज्ञायतां तावत्क एष इति ।]

जीमूतकेतुः—यथाह देवी ।

शङ्खचूडः—(साक्रन्दम्) हा त्रिभुवनैकचूडामणे क्व मया द्रष्टव्योऽसि । मुषितोऽस्मि भो मुषितोऽस्मि ।

जीमूतकेतुः—(आकर्ण्य सहर्षम्) देवि मुञ्च विषादम् । अस्यायं चूडामणिर्नूनं मांसलोभात् केनापि पक्षिणा मस्तकादुत्खायानीयमानोऽस्यां भूमौ पतितः ।

देवी—(सहर्षं मलयवतीमालिङ्ग्य) अविहवे धीरा होहि । ण खु ईदिसी आकिदी वेहव्वदुक्खं अणुहोदि । [अविधवे धीरा भव । न खल्वीदृश्याकृतिर्वैधव्यदुःखमनुभवति ।]

नायिका—(सहर्षम्) अम्ब तुह्माणं आसिसां पभाएण । [अम्ब युष्माकमाशिषां प्रभावेन ।] (इति पादयोः पतति)

जीमूतकेतुः—(शङ्खचूडमुपसृत्य) वत्स किं तव चूडामणिरपहृतः ।

शङ्खचूडः—आर्य न ममैव त्रिभुवनस्यापि ।

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१ तेन वा । २ वञ्चितोऽसि ३ पतितां । ४ भावण्यापातशीर्णां । ५ पीठे । भित्ते ६ घन । ७ स्त्याननीलस्वरूपां । ८ परुण्ण (प्ररुण्ण) ९ हा परार्थंदत्तदेह, क्वासि प्रस्थितो मया द्रष्टव्यः । १० तुह एसा आसी । (तवैषा आशीः ।)

जीमूतकेतुः—कथमिव ।

शङ्खचूडः—दुःखातिभाराद्बाष्पोपरुद्धकण्ठो न शक्नोमि कथयितुम् ।

जीमूतकेतुः—(आत्मगतम्) हन्त हतोऽस्मि । (प्रकाशम्)

आवेदय ममात्मीयं पुत्र दुःखं सुदुःसहम् ।
मयि संक्रान्तमेतत्ते येन सह्यं भविष्यति ॥ ९ ॥

शङ्खचूडः—श्रूयताम् । शङ्खचूडो नाम नागः खल्वहं वैनतेयस्याहारार्थमवसरप्राप्तो वासुकिना प्रेषितः । किं बहुना विस्तरेण । कदाचिदियं रुधिरधारापद्धतिः पांसुभिरवकीर्यमाणा दुर्लक्ष्यतामुपयाति । अतः संक्षेपतः कथयामि ।

विद्याधरेण केनापि करुणाविष्टचेतसा ।
मम संरक्षिताः प्राणा दत्त्वात्मानं गरुत्मते ॥ १० ॥

जीमूतकेतुः—कोऽन्य एवं परहितव्यसनी । ननु स्फुटमेवोच्यतां जीमूतवाहनेनेति । हा हतोऽस्मि मन्दभाग्यः ।

देवी—हा पुत्तअ किं तुए किदं । [हा पुत्रक किं त्वया कृतम् ।]

नायिका—हा कहं सच्चीभूदं मे दुण्णिमित्तम् । [हा कथं सत्यीभूतं मे दुर्निमित्तम् ।] (सर्वे मोहं गच्छन्ति)

शङ्खचूडः—(सास्रम्) अये नूनमेतौ पितरौ तस्य महासत्त्वस्य । अप्रियनिवेदनान्मयैवेमामवस्थां नीतौ । अथवा विषधरवदनाद्विषमन्तरेण किमन्यन्निःसरति । अहो प्राणप्रदस्य सुसदृशं प्रत्युपकृतं जीमूतवाहनस्य शङ्खचूडेन । तत्किमधुनैवात्मानं व्यापादयामि । अथवा समाश्वासयामि तावदेतौ । तात समाश्वसिहि । समाश्वसित्वम्बा । (उभौ समाश्वसितः)

देवी—वच्छे उट्ठेहि मा रोअ । अह्ले किं जीमूदवाहणेण विणा जीवह्म । ता समस्सस दाव । [वत्से उत्तिष्ठ मा रुदिहि । वयं किं जीमूतवाहनेन विना जीवामः । तत् समाश्वसिहि तावत् ।]

नायिका—(समाश्वस्य) हा अज्जउत्त कहिं दाणिं मए तुमं पेक्खिदव्वो । [हा आर्यपुत्र क्वेदानीं मया त्वं प्रेक्षितव्यो ।]

जीमूतकेतुः—हा वत्स गुरुचरणशुश्रूषाभिज्ञ ।

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१ संक्रान्तमस्ति हृदये । २ दुच्चिन्तिदं । (दुश्चिन्तितम्)

चूडामणिं चरणयोर्मम पातयता त्वया ।
लोकान्तरगतेनापि नोज्झितो विनयक्रमः ॥ ११ ॥

(चूडामणिं गृहीत्वा) हा वत्स कथमेतावन्मात्रदर्शनः संवृत्तोऽसि । (हृदये दत्त्वा) अहह ।

भक्त्या सुदूरमवनामितनम्रमौलेः
शश्वत्तव प्रणमतश्चरणौ मदीयौ ।
चूडामणिर्निकषणैर्मसृणोऽप्ययं हि
गाढं विदारयति मे हृदयं कथं नु ॥ १२ ॥

देवी—हा पुत्त जीमूदवाहण जस्स दे गुरुजणसुस्सूसं वज्जिअ अण्ण सुहं ण रोआदि सो कहं दाणि पिदरं उज्झिअ सग्गसुहमणुभविदुं गदोसि । [हा पुत्र जीमूतवाहन यस्य ते गुरुजनशुश्रूषां वर्जयित्वान्यत् सुखं न रोचते स कथमिदानीं पितरमुज्झित्वा स्वर्गसुखमनुभवितुं गतोऽसि ।]

जीमूतकेतुः—(सास्रम्) देवि किं जीमूतवाहनेन विना जीवामो वयं येनैवं विलपसि ।

नायिका—(पादयोर्निपत्य कृताञ्जलिः) ताद देहि मे अज्जउत्तस्स चूडारअणं जेण एदं हिअए करिअ जलणप्पवेसेण अवणेमि अत्तणो सन्दावदुक्खं । [तात देहि मे आर्यपुत्रस्य चूडारत्नं येनैतद् हृदये कृत्वा ज्वलनप्रवेशेनापनयाम्यात्मनः संतापदुःखम् ।]

जीमूतकेतुः—पतिव्रते किं मामाकुलयसि । ननु सर्वेषामेवास्माकमयं निश्चयः ।

देवी—महाराअ ता किंपडिवालीअदि । [महाराज तत्किं प्रतिपाल्यते ।]

जीमूतकेतुः—देवि न किंचित् । किन्त्वाहिताग्नेर्नान्येनाग्निना संस्कारो विहितः । अतोऽग्निहोत्रशरणाद्ग्नीनादायात्मानमुद्दीपयामः ।

शङ्खचूडः—(आत्मगतम्) कष्टं ममैकस्य पापस्य कृते सकलमेवेदं विद्याधरकुलमुच्छिन्नम् । तदेवं तावत् । (प्रकाशम्) तात न खल्वनिश्चित्यैव युक्तमिदमीदृशं साहसमनुष्ठातुम् । विचित्राणि हि विधेर्विलसितानि । कदाचिन्नायं नाग इति ज्ञात्वा जीवन्तमेव जीमूतवाहनं परित्यजेन्नागशत्रुः । तदनयैव रुधिरधारया वैनतेयमनुसरामः ।

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१ विदूरविनताननन्त्र । तिदूरमवनावनम्र । २ प्याहिंसो । ३ विघटयति । ४ कि-
०२ । ५ दिश ।

२१ देवी—सव्वहा देवदाणं पसादेण जीवन्तस्स पुत्तअस्स मुहं दंसेम ।
[सर्वथा देवतानां प्रसादेन जीवतः पुत्रस्य मुखं पश्येम ।]

नायिका—(आत्मगतम्) दुल्लहं खु एदं मम मन्दभग्गाए । [दुर्लभं
२४ खल्वेतन्मम मन्दभाग्यायाः ।]

जीमूतकेतुः—वत्स अवितथैषा तव भारती भवतु । तथापि साग्निनामे-
वास्माकं युक्तमनुसर्तुम् । तदनुसरतु भवान् । वयमप्यग्निशरणादग्नीनादाय
२७ त्वरितमेवानुगच्छामः । (इति पत्नीवधूसमेतो निष्क्रान्तः)

शङ्खचूडः—तद्यावद्गरुडमनुसरामि । (परिक्रम्याग्रतो निर्वर्ण्य)

कुर्वाणो रुधिरार्द्रचञ्चुकषणैर्द्रोणीरिवाद्रेः शिलाः
पुष्णोपान्तवनान्तरः स्वनयनज्योतिःशिखासंचयैः ।
मज्जद्वज्रकठोरघोरनखरप्रान्तावगाढावनिः
शृङ्गाग्रे मलयस्य पन्नगरिपुर्दूरादयं दृश्यते ॥ १३ ॥

(ततः प्रविशत्यासनस्थः पुरःपतितनायको गरुडः)

गरुडः—(आत्मगतम्) जन्मनःप्रभृति भुजंगपतीनश्नता नेदमीदृश-
३ मत्याश्चर्यं मया दृष्टपूर्वं यदयं महासत्त्वो न केवलं न व्यथते प्रत्युत प्रहृष्ट
इव किमपि दृश्यते । तथा हि

ग्लानिर्नाधिकपीयमानरुधिरस्याप्यस्ति धैर्योदधे-
र्मांसोत्कर्तनजा रुजोऽपि वहतः प्रीत्या प्रसन्नं मुखम् ।
गात्रं यन्न विलुप्तमेष पुलकस्तत्र स्फुटो लक्ष्यते
दृष्टिर्मय्युपकारिणीव निपतत्यस्यापकारिण्यपि ॥ १४ ॥

तत्कुतूहलमेव जनितमस्यानया धैर्यवृत्त्या । भवतु न भक्षयाम्येवैनम् ।
पृच्छामि तावत्कोऽयमिति । (अपसर्पति)

३ **नायकः**—(मांसोत्कर्तनाविमुखमुपलक्ष्य)

शिरामुखैः स्यन्दत एव रक्त-
मद्यापि देहे मम मांसमस्ति ।

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१ तटीः । नवाः । २ श्रेणिभिः । ३ सज्जत् । ४ मांसोत्कर्षणजा । ५ उप-
रतो भक्षणात्पुरस्तिष्ठति ।

तृप्तिं न पश्यामि तवापि तावत्
किं भक्षणात्त्वं विरतो गरुत्मन् ॥ १५ ॥

गरुडः—(आत्मगतम्) आश्चर्यमाश्चर्यम् । कथमयमस्यामप्यवस्थायामेवमूर्जितमभिधत्ते । (प्रकाशम्) अहो महासत्त्व

आवर्जितं मया चञ्च्वा हृदयात्तव शोणितम् ।
धैर्येणानेन च हृतं त्वया हृदयमेव मे ॥ १६ ॥

अतः कस्त्वमिति श्रोतुमिच्छामि ।

नायकः—एवं क्षुधाकुलो भवान्न श्रवणयोग्यः । तत् कुरुष्व तावत्प्रथमं
३ मम मांसशोणितेन तृप्तिम् ।

शङ्खचूडः—(सहसोपसृत्य) तार्क्ष्य न खलु न खलु साहसमनुष्ठेयम् । नायं नागः । परित्यजैनम् । मां भक्षय । अहं तवाहारार्थं प्रेषितोऽस्मि
६ वासुकिना । (इत्युरो ददाति)

नायकः—(शङ्खचूडं पश्यन् सविषादमात्मगतम्) कष्टं विफलीकृतो मे मनोरथः शङ्खचूडेनागच्छता ।

४ गरुडः—(उभौ निरूप्य) द्वयोरपि भवतोर्वध्यचिह्नम् । (कः खलु नाग इति नावगच्छामि ।)

शङ्खचूडः—अस्थान एव ते भ्रान्तिः ।

आस्तां स्वस्तिकलक्ष्म वक्षसि तनौ नालोक्यते कञ्चुको
जिह्वे जल्पत एव मे न गणिते नाम त्वया द्वे अपि ।
तिस्रस्तीव्रविषाग्निधूमपटलव्याजिह्मरत्नत्विषो
नैता दुःसहशोकफूत्कृतमरुत्स्फीताः फणाः पश्यसि ॥ १७ ॥

गरुडः—(शङ्खचूडस्य फणाः पश्यन् नायकं च वीक्ष्यमाणः) कः खल्वयं मया व्यापादितः ।

२ शङ्खचूडः—विद्याधरवंशतिलको जीमूतवाहनः । कथमकारुणिकेन त्वयेदमनुष्ठितम् ।

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१ तवापि देहे । च ते महात्मन् । तवेह तावत् । २ अनेन धैर्येण पुनस्त्वया हृदयमेव नः । ३ क्षुदुपतप्तः । ४ स्थाने । ५ शून्कृत । ६ भो विद्याधरराजवंशतिलक कथं कारुणिकेनापि त्वयैतदतिनिष्ठुरमनुष्ठितम् ।

गरुडः—अये अयमसौ विद्याधरकुमारो जीमूतवाहनः

मेरौ मन्दरकन्दरासु हिमवत्सानौ महेन्द्राचले
कैलासस्य शिलातलेषु मलयप्राग्भारदेशेष्वपि ।
उद्देशेष्वपि तेषु तेषु बहुशो यस्य श्रुतं तन्मया
लोकालोकविचारिचारणगणैरुद्गीयमानं यशः ॥ १८ ॥

सर्वथा महत्यंहःपङ्के निमग्नोऽस्मि । नायकः—भोः फणिपते किमेवमाविग्नोऽसि । शङ्खचूडः—किमस्थानमिदमावेगस्य ।

स्वशरीरेण शरीरं तार्क्ष्यात्परिरक्षितो मदीयमिदम् ।
युक्तं नेतुं भवता पातालतलादपि तलं माम् ॥ १९ ॥

गरुडः—अये करुणार्द्रचेतसानेन महात्मना ममास्यगोचरपतितस्यास्य फणिनः प्राणान् परिरक्षितुं स्वदेह आहारार्थमुपनीतः । तन्महदकृत्यमेतन्मया कृतम् । किं बहुना । बोधिसत्त्व एवायं व्यापादितः । तदस्य महतः पापस्याग्निप्रवेशादृते नान्यत्प्रायश्चित्तं पश्यामि । तत् क्व नु खलु वह्निं समासादयामि (दिशोऽवलोक्य) अये अमी केपि गृहीताग्नय इत एवाभिवर्तन्ते । तद्यावदेतान् प्रतिपालयामि ।

शङ्खचूडः—कुमार पितरौ ते प्राप्तौ ।

नायकः—(ससंभ्रमम्) शङ्खचूड समुपविश्यानेनोत्तरीयेणाच्छादितशरीरं कृत्वा धारय माम् । अन्यथा कदाचिदीदृगवस्थं मां सहसा अवलोक्य पितरौ जीवितं जह्यातम् ।

(शङ्खचूडः पार्श्वपतितमुत्तरीयं गृहीत्वा तथा करोति)

(ततः प्रविशति पत्नीवधूसमेतो जीमूतकेतुः)

जीमूतकेतुः—(सास्रम्) हा पुत्र जीमूतवाहन ।

आत्मीयः पर इत्ययं खलु कुतः सत्यं कृपायाः क्रमः
किं रक्षामि बहून् किमेकमिति ते चिन्ता न जाता कथम् ।
तार्क्ष्यात् त्रातुमहिं स्वजीवितपरित्यागं त्वया कुर्वता
येनात्मा पितरौ वधैरिति हतं निःशेषमेतत्कुलम् ॥ २० ॥

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१ भागे । २ दिक्कुञ्जेष्वपि । ३ सर्वथा महदयशःपङ्के । ४ स्वशरीरमिदं दत्त्वा । ५ परिरक्षितो... भवतः ।६ रक्ष्या बहवः ।

देवी—(मलयवतीमुद्दिश्य) जादे विरम मुहुत्तअं । अविरलनिवडन्तवाप्फाविन्दूहिं अहिहविअदि अअं अग्गी । [जाते विरम मुहूर्तम् । अविरलनिपतद्बाष्पबिन्दुभिरभिभूयतेऽयमग्निः ।] (सर्वे परिक्रामन्ति)

गरुडः—(श्रुत्वा) हा पुत्र जीमूतवाहनेति ब्रवीति । व्यक्तमयमस्य पिता। ततः कृतमेतदीयेनाग्निना । न शक्नोम्यस्य पुत्रघाताल्लज्जया मुखं दर्शयितुम्। अथवा किमाग्निहेतोः पर्याकुलोऽस्मि । समीपस्थ एव जलधिस्तावदिदानीम्

ज्वालाभङ्गैस्त्रिलोकीग्रसनरसलसत्कालजिव्हाग्रकल्पैः
सर्पद्भिः सप्त सर्पिष्कणमिव कवलीकर्तुमीशो समुद्रान् ।
स्वैरेवोत्पातवातप्रसरपटुतरैर्धुक्षिते पक्षवातै-
रस्मिन् कल्पावसानज्वलनभयकरे वाडवाग्नौ पतामि ॥ २१ ॥

(इत्युत्थातुमिच्छति)

नायकः—भोः पक्षिराज अलमनेनाध्यवसायेन । नायं प्रतीकारोऽस्य पाप्मनः।

गरुडः—(जानुभ्यां स्थित्वा कृताञ्जलिः) भो महात्मन्कस्तर्हि कथ्यताम् ।

नायकः—प्रतिपालय क्षणमेकम् । पितरौ मे प्राप्तौ यावदेतौ प्रणमामि ।

गरुडः—एवं क्रियताम् ।

जीमूतकेतुः—(दृष्ट्वा सहर्षम्) देवि दिष्ट्या वर्धसे । अयं वत्सो जीमूतवाहनो न केवलं ध्रियते प्रत्युत कृताञ्जलिना गरुडेन शिष्येणेव पर्युपास्यमानस्तिष्ठति ।

देवी—महाराअ किदत्थह्मि । अक्खदसरीरस्स पुत्तअस्स मुहं दिट्ठं। [महाराज कृतार्थास्मि । अक्षतशरीरस्य पुत्रकस्य मुखं दृष्टम् ।]

नायिका—जं सच्च अज्जउत्तं पेक्खिन्तीवि असंभावणीअं त्ति करिअ ण पत्तिआमि । [यत्सत्यमार्यपुत्रं प्रेक्षमाणाप्यसंभावनीयमिति कृत्वा न प्रत्येमि ।]

जीमूतकेतुः—(उपसृत्य) वत्स एह्येहि । परिष्वजस्व माम् ।

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१ णिव्वापअिदि (निर्वाप्यते) २ पुत्रघातिलज्जया । ३ तटस्थ एवास्मि जलनिधेः। ४ चलत्। ५ सप्तहस्तैस्तृणमिव । सप्तसप्ते. पद्मिव ...मीशौः समुद्रे। ६ अनेनाध्यवसायेन ७ अदिपिअ वि करिअ (अतिप्रियमपि कृत्वा) छितिकरिअ । (झटिति कृत्वा)

(नायक उत्थातुमिच्छन् पतितोत्तरीयो मूर्च्छति)

शङ्खचूडः—कुमार समाश्वसिहि समाश्वसिहि ।

जीमुतकेतुः—वत्स कथं मां दृष्ट्वापि परित्यज्य गतोऽसि ।

देवी—हा पुत्तअ कहं वाआमेत्तकेणवि तुए ण संभाविदह्मि । [हा पुत्र कथं वाङ्मात्रेणापि त्वया न संभावितास्मि ।]

नायिका—हा अज्जउत्त कहं गुरुअणो वि तुए उवेक्खिदो । [हा आर्यपुत्र कथं गुरुजनोऽपि त्वयोपेक्षितः ।] (सर्वे मोहं गच्छन्ति)

शङ्खचूडः—हा शङ्खचूडहतक परात्मरक्षितजीवित कथं गर्भस्थ एव न विपन्नोऽसि । येनैवं क्षणे क्षणे मरणातिरिक्तं दुःखमनुभवसि ।

गरुडः—सर्वमिदं मम नृशंसस्यासमीक्ष्यकारिताया विजृम्भितम् । तदेवं तावत् करोमि । (पक्षाभ्यां वीजयन्) भो महात्मन् समाश्वसिहि समाश्वसिहि ।

नायकः—(समाश्वस्य) शङ्खचूड समाश्वासय गुरून् ।

शङ्खचूडः—तात समाश्वसिहि । मातः समाश्वसिहि । समाश्वासितो जीमूतवाहनः । किं न पश्यथ युष्माकमेव समाश्वासनार्थं प्रत्युत्थितोपविष्टस्तिष्ठति[1] । (उभौ समाश्वसितः)

देवी—पुत्त कहं पेक्खन्ताणं एव्व अह्माणं किदन्तहदएण अवहरीअसि । [पुत्र कथं प्रेक्षमाणानामेवास्माकं कृतान्तहतकेनापह्रियसे ।]

जीमूतकेतुः—देवि मैवममङ्गलवादिनी भव[2] । ध्रियत एवायुष्मान् । तद्रघुः समाश्वास्यताम् ।

देवी—(मुखं वस्त्रेण प्रावृत्य रुदती) पडिहदममङ्गलं[3] । ण रोदिस्सं । मलअवदि समस्सस । वच्छे उठ्ठेहि उठ्ठेहि । वरं एत्तिअवेलं तुमं भत्तुणो मुहं पेक्ख । [प्रतिहतममङ्गलम् । न रोदिष्यामि । मलयवति समाश्वसिहि । वत्से उत्तिष्ठ उत्तिष्ठ । वरमेतस्यां वेलायां त्वं भर्तुर्मुखं प्रेक्षस्व ।]

नायिका—(समाश्वस्य) हा अज्जउत्त । [हा आर्यपुत्र ।]

देवी—(मलयवत्या मुखं पाणिना परिमृज्य) वच्छे मा एव्वं करेहि । पडिहदं विग्घं । [वत्से मैवं कुरु । प्रतिहतो विघ्नः ।]

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१ युष्मानेव समाश्वासयितुमुपविष्टस्तिष्ठति । २ सुहूभाग्गवदी होहि । (सौभाग्यवती भव) ३ पडिहदं खु एदं । (प्रतिहत खल्वेतत्)

जीमूतकेतुः—(सास्रम्)

विलुप्तशेषाङ्गतया प्रयातान्शिराश्रयत्वादिव कण्ठदेशम् ।
प्राणान्वहन्तं तनयं निरीक्ष्य कथं न पापः शतधा व्रजामि ॥२२॥

नायिका—अदिदुक्करकारिणी क्खु अहं । जा ईदिसंवि अज्जउत्तं पेक्खन्ती अज्ज वि जीविदं ण परिच्चआमि । [अतिदुष्करकारिणी खल्वहम् । येदृशमप्यार्यपुत्रं प्रेक्षमाणाद्यापि जीवितं न परित्यजामि ।]

देवी—(नायकस्याङ्गानि स्पृशन्ती गरुडमुद्दिश्य) णिसंस कहं दाणिं तुए एदं ओपूरिअमाणणवरूवजोव्वणसोहं तं एव्व एदावत्थं पुत्तअस्स मे सरीरं किदं । [नृशंस कथमिदानीं त्वयैतदापूर्यमाणनवरूपयौवनशोभं तदेवैतावदवस्थं पुत्रस्य मे शरीरं कृतम् ।]

नायकः—अम्ब मा मैवम् । किमनेन कृतम् । ननु पूर्वमप्येतदीदृशमेव परमार्थतः । पश्य

मेदोऽस्थिमांसमज्जासृक्संघातेऽस्मिंस्त्वचावृते ।
शरीरनाम्नि का शोभा सदा बीभत्सदर्शने ॥ २३ ॥

गरुडः—भो महात्मन् नरकानलज्वालावलीढमिवात्मानं मन्यमानो दुःखमनुभवामि । तदुपदिश्यतां येन मुच्येऽहमस्मादेनसः ।

नायकः—अनुजानातु मां तातः । यावदस्य पापस्य प्रतिपक्षमुपादिशामि ।

जीमूतकेतुः—वत्स एवं क्रियताम् ।

नायकः—वैनतेय श्रूयताम् ।

गरुडः—(जानुभ्यां स्थित्वा शिरसि निहिताञ्जलिः) आज्ञापय ।

नायकः—शृणु ।

नित्यं प्राणाभिघातात् प्रतिविरम कुरु प्राक्कृतस्यानुतापं
यत्नात् पुण्यप्रवाहं समुपचिनु दिशन् सर्वसत्त्वेष्वभीतिम् ।
मग्नं येनात्र नैनः फलति परिणतं प्राणिहिंसासमुत्थं
दुर्गाधे वारिपूरे लवणपलमिव क्षिप्तमन्तर्ह्रदस्य ॥ २४ ॥

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१ प्राणांस्त्यजन्तं २ अदिदुक्खमाइणी (अतिदुःखभागिनी)३ आहरणाणंवि किदसोहं । (आभरणानामपि कृतशोभं) ४ शरीरे खलु । ५ प्राकृते चानुतापं । ६ परिमितमणिहिंसाचमेत्र१ । ७ दुर्गाधावारवारलेवण... ।

गरुडः—यदाज्ञापयति भवान् ।

अज्ञाननिद्राशयितो भवता प्रतिबोधितः ।
सर्वप्राणिवधादेष विरतोऽद्यप्रभृत्यहम् ॥ २५ ॥

संप्रति हि

क्वचिद् द्वीपाकारः पुलिनविपुलैर्भोगनिवहैः
कृतावर्तभ्रान्तिर्वलयितशरीरः क्वचिदपि ।
व्रजन् कूलात्कूलं क्वचिदपि च सेतुप्रतिसमः
समाजो नागानां विहरतु महोदन्वति सुखम् ॥ २६ ॥

अपि च ।

स्रस्तानापादलम्बान् घनतिमिरनिभान् केशपाशान् वहन्त्यः
सिन्दूरेणेव दिग्धैः प्रथमरविकरस्पर्शताम्रैः कपोलैः ।
आयासेनालसाङ्ग्योऽप्यवगणितरुजः कानने चन्दनाना-
मस्मिन् गायन्तु रागादुरगयुवतयः कीर्तिमेतां तवैव ॥ २७ ॥

नायकः—साधु महासत्त्व साधु । अनुमोदामहे वयम् । सर्वथा दृढ-समाधिर्भव । (शङ्खचूडं निर्दिश्य) शङ्खचूड स्वगृहमिदानीं गम्यताम् ।

(शङ्खचूडो निःश्वस्याधोमुखस्तिष्ठति)

नायकः—(निःश्वस्य मातरं पश्यन्) ।

उत्प्रेक्षमाणा त्वां तार्क्ष्यचञ्चुकोटिविपाटितम् ।
त्वद्दुःखदुःखिता नूनमास्ते सा जननी तव ॥ २८ ॥

देवी—धण्णा खु सा जणणी जा गरुडमुहपडिदस्स अक्खदसरीरस्स एव्व पुत्तअस्स मुहं पेक्खिस्सदि । [धन्या खलु सा जननी या गरुड-
२ मुखपतितस्याक्षतशरीरस्यैव पुत्रकस्य मुखं प्रेक्षिष्यते ।]

शङ्खचूडः—अम्ब सत्यमेवैतत् यदि कुमारः स्वस्थो भविष्यति ।

१ स्रस्तान्पाताललम्बान् । २ तिमिरचयनिभान् । ३ आयासादाल ...
४ नित्य । ५ (शङ्खचूडं पश्यन्) शङ्खचूड । सत्वरं गच्छ । शोकाकुलां जननीं पश्य ।
६ निपातितम् । ७ दुःखमास्ते

नायकः—(वेदना नाटयन्) अहह परार्थसंपादनरसाक्षेपादेतावतीं वेला मया न लक्षिताः संप्रति तु मां बाधितुमारब्धा मर्मच्छेदिन्यो वेदनाः । (मरणावस्थां नाटयति)

जीमूतकेतुः—(ससंभ्रमम्) हा वत्स किमेवं करोषि ।

देवी—हा किं णु क्खु एव्वं वददि । (सोरस्ताडम्) परित्ताअह परित्ताअह । एसो क्खु मे पुत्तओ विवज्जइ । [हा किं नु खल्वेवं वदति । ... परित्रायध्वं परित्रायध्वम् । एष खलु मे पुत्रको विपद्यते ।]

नायिका—हा अज्जउत्त परिच्चइदुकामो विअ लक्खीअसि । [हा आर्यपुत्र परित्यक्तुकाम इव लक्ष्यसे ।]

नायकः—(अञ्जलिं कर्तुमिच्छन्) शङ्खचूड समानय मे हस्तौ ।

शङ्खचूडः—(तथा कुर्वन्) कष्टमनाथीकृतं जगत् ।

नायकः—(किंचिदुन्मीलिताक्षः पितरौ पश्यन्) तात अम्ब अयं मे पश्चिमः प्रणामः ।

गात्राण्यमूनि न वहन्ति संचेतनत्वं
श्रोत्रं स्फुटाक्षरपदां न गिरं शृणोति ।
कष्टं निमीलितमिदं सहसैव चक्षु-
र्हा तात यान्ति विवशस्य ममासवोऽमी ॥ २९ ॥

अथवा किमनेन प्रलपितेन । ('संरक्षता पन्नगमद्य पुण्यम्' इत्यादि पूर्वोक्तं श्लोकं पठित्वा पतति)

देवी—हा पुत्त हा वच्छ कहिं गदोसि । हा लोअणाणन्द जीमूदवाहण कहं पुणो दे दंसणं । [हा पुत्र हा वत्स क्व गतोऽसि । हा लोचनानन्द जीमूतवाहन कथं पुनस्ते दर्शनम् ।]

जीमूतकेतुः—हा पुत्र जीमूतवाहन हा निखिलजनवत्सल हा सर्वगुणनिधे कासि देहि मे प्रतिवचनम् । (हस्तावुत्क्षिप्य) कष्टं भोः कष्टम्

निराधारं धैर्यं कमिव शरणं यातु विनयः
क्षमः क्षान्तिं वोढुं क इह विरता दानपरता ।

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१ संपादनामृतरसास्वादाक्षिप्तत्वादेतावतीं । २ एदं वत्तादि । (एतद्वर्तते ।) ३ मं परिच्चइअ गमणं ते ण जुत्तं । (मां परित्यज्य गमनं ते न युक्तम्) ४ जनक । ५ विचेतनानि ।

हृतं सत्यं सत्यं व्रजतु करुणा क्वाद्य कृपणा[1]
जगज्जातं शून्यं[2] त्वयि तनय लोकान्तरगते ॥ ३० ॥

नायिका—हा अज्जउत्त कहं मं परिच्चइअ गदोसि[3]। अदिणिग्घिणे मलअवदि किं[4] एदं पेक्खिदव्वं त्ति एत्तिअं वेलं जीविदासि। [हा आर्यपुत्र कथं मां परित्यज्य गतोऽसि। अतिनिर्घृणे मलयवति किमेतत् प्रेक्षितव्यमित्येतावद्वेलं जीवितासि।]

शङ्खचूडः—हा कुमार क्वेमं प्राणेभ्योऽपि वल्लभतरं जनं परित्यज्य गम्यते। तदवश्यमन्वेति त्वां शङ्खचूडः।

गरुडः—(सोद्वेगम्) कष्टमुपरतोऽयं महात्मा। तत् किमिदानीं करोमि।

देवी—(सास्रमूर्ध्वमवलोक्य) भअवन्तो लोअपाला कहं[4] ण अमिदेण सिञ्चिअ पुत्तअं मे जीवावेह। [भगवन्तो लोकपालाः कथं नामृतेन सिक्त्वा पुत्रकं मे जीवयत।]

गरुडः—(सहर्षमात्मगतम्) अये अमृतसंकीर्तनात्साधु स्मृतम्। मन्ये प्रमृष्टमयशः। तद्यावत् त्रिदशपतिमभ्यर्थ्य तद्विसृष्टेनामृतवर्षेण न केवलं जीमूतवाहनमेतानपि पूर्वभक्षितानस्थिशेषानुरगपतीन् प्रत्युज्जीवयामि। अथ प्रार्थितो यदि न ददात्यसौ तदाहं

पक्षोत्क्षिप्ताम्बुनाथः पटुतरजवनैः प्रेर्यमाणैः समीरै-[5]
र्नेत्राग्निप्लोषमूर्च्छाविधुरविनिपतत्सानलद्वादशार्कः।
चञ्च्वा संचूर्ण्य शक्राशनिधनदगदावारिलोकेशपाशा-[6]
नाजौ निर्जित्य देवान् क्षणममृतमयीं वृष्टिमभ्युत्सृजामि ॥ ३१ ॥

तदयं गतोऽस्मि। (इति साटोपं परिक्रम्य निष्क्रान्तः)

जीमूतकेतुः—शङ्खचूड किमद्यापि प्रतीक्ष्यते। समाहृत्य दारूणि चितां विरचय पुत्रस्य मे। येन वयमप्यनेनैव सह गच्छामः।

देवी—पुत्त सङ्खचूड लहु सज्जेहि। अह्मेहि विणा भाउणो दे दुक्खं भविस्सदि। [पुत्र शङ्खचूड लघु सज्जय। अस्माभिर्विना

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१ च रुपा क्वाय कृपणा। २ जगत्कृत्स्नं शून्यं। ३ पाणनाध विणा कव अज्जवि जीवसि। (प्राणनाथ विना कथमद्यापि जीवसि।) ४ कहंपि। (कथमपि) ५ पटुजवपवनप्रेर्यमाणे समीरे, पटुतरपवनैः। ६ प्रेतलोकेशदण्डान्। ६ अन्तः संभ्रमपक्षः क्षण...

भ्रातुस्ते दुःखं भविष्यति ।]

शङ्खचूडः—(सास्रम्) यदाज्ञापयन्ति गुरवः । नन्वग्रग एवाहं युष्माकम् । (उत्थाय चितारचनां नाटयित्वा) तात अम्ब सज्जीकृतेयं चिता

जीमूतकेतुः—कष्टं भोः कष्टम् ।

उष्णीषः स्फुट एष मूर्धनि विभात्यूर्णेयमन्तर्भ्रुवो-
श्चक्षुस्तामरसानुकारि हरिणा वक्षःस्थलं स्पर्धते ।
चक्राङ्कौ च करौ तथापि हि कथं हा वत्स मे दुष्कृतै-
स्त्वं विद्याधरचक्रवर्तिपदवीमप्राप्य विश्राम्यसि ॥ ३२ ॥

देवि किमिव रुद्यते । तदुत्तिष्ठ चितामारोहामः ।

(सर्वे उत्तिष्ठन्ति)

नायिका—(बद्धाञ्जलिरूर्ध्वं पश्यन्ती) भअवदि गोरि तुए आणत्तं विज्जाहरचक्कवट्टी भत्ता दे भविस्सदित्ति । ता कहं मम मन्दभग्गाए तुमं पि अलीअवअणा संवुत्ता । [भगवति गौरि त्वयाज्ञप्तं विद्याधरचक्रवर्ती भर्ता ते भविष्यतीति । तत् कथं मम मन्दभाग्यायाः त्वमप्यलीकवचना संवृत्ता ।]

(ततः प्रविशति ससंभ्रमा गौरी)

गौरी—महाराज जीमूतकेतो न खलु साहसमनुष्ठातव्यम् ।

जीमूतकेतुः—अये कथममोघदर्शना भगवती गौरी ।

गौरी—(मलयवतीमुद्दिश्य) वत्से कथमहमलीकवादिनी भवेयम् ।

(नायकमुपसृत्य कमण्डलूदकेनाभिषिच्य)

निजेन जीवितेनापि जगतामुपकारिणः
परितुष्टास्मि ते वत्स जीव जीमूतवाहन ॥ ३३ ॥

(नायक उत्तिष्ठति ।)

जीमूतकेतुः—(सहर्षम्) देवि दिष्ट्या वर्धसे । प्रत्युज्जीवितो मे वत्सः ।

देवी—भअवदीए गोरीए पसादेण । [भगवत्या गौर्याः प्रसादेन ।]

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१ किं गच्छसि । २ यदयमक्षतशरीरो जीमूतवाहनः समुत्थितः ।

(उभौ गौर्याः पादयोः पतित्वा नायकमालिङ्गतः)

नायिका—(सहर्षम्) दिट्ठिआ पच्चुजीविदो अज्जउत्तो । [दिष्ट्या प्रत्युज्जीवित आर्यपुत्रः ।] (गौर्याः पादयोः पतति)

१ नायकः—(गौरीं दृष्ट्वा बद्धाञ्जलिः) भगवति ।

अभिलषिताधिकवरदे प्रणिपतितजनार्तिहारिणि शरण्ये ।
चरणौ नमाम्यहं ते विद्याधरदेवते गौरि ॥ ३४ ॥

(इति गौर्याः पादयोः पतति । सर्वे ऊर्ध्वं पश्यन्ति)

जीमूतकेतुः—अये कथमनभ्रा वृष्टिः । भगवति किमेतत् ।

१ गौरी—राजन् जीमूतवाहनं प्रत्युज्जीवयितुमेतांश्चास्थिशेषानुरगपतीन् समुपजातपश्चात्तापेन पक्षिपतिना गरुडेन देवलोकादियममृतवृष्टिः पातिता । (अङ्गुल्या निर्दिश्य) किं न पश्यति भवान् ।

संजाताखण्डदेहाः स्फुटफणमणिभिर्भासुरैरुत्तमाङ्गै-
र्जिह्वाकोटिद्वयेन क्षितिममृतरसास्वादलोभाल्लिहन्तः ।
संप्रत्याबद्धवेगा मलयगिरिसरिद्वारिपूरा इवैते
वक्रैः प्रस्थानमार्गैर्विषधरपतयस्तोयराशिं विशन्ति ॥ ३५ ॥

(नायकमुद्दिश्य) वत्स जीमूतवाहन न त्वं केवलं जीवितदानमात्रस्यैव योग्यस्तदयमपरस्ते प्रसादः ।

हंसांसाहृतहेमपङ्कजरजःसंपर्कपङ्कोज्झितै-
रुत्पन्नैर्मम मानसादुपनतैस्तोयैर्महापावनैः ।
स्वेच्छानिर्मितरत्नकुम्भनिहितैरेषाभिषिच्य स्वयं
त्वां विद्याधरचक्रवर्तिनमहं प्रीत्या करोमि क्षणात् ॥ ३६ ॥

अपि च ।

अग्रेसरी भवतु काञ्चनचक्रमेत-
देष द्विपश्च धवलो दशनैश्चतुर्भिः ।
श्यामो हरिर्मलयवत्यपि चेत्यमूनि
रत्नानि ते समवलोकय चक्रवर्तिन् ॥ ३७ ॥

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१ मणिकिरणैर्भा... । २ हंसासेवितहेम... पङ्कोज्झितैः ... । ३ मानसादपि परं तोयैः ... । ४ चक्ररत्नम् ।

अपि च । एते च मत्प्रचोदिताश्चटुलचूडामणिमरीचिभिरचितेन्द्रचापपङ्क्तयो भक्तिनमितपूर्वकायाः प्रणमन्ति मतङ्गदेवादयो विद्याधरपतयः । तदुच्यतां
२ किं ते भूयः प्रियमुपकरोमि ।

नायकः—(जानुभ्यां स्थित्वा) अतःपरमपि प्रियमस्ति ।

त्रातोऽयं शङ्खचूडः पतगपतिमुखाद्वैनतेयो विनीत-
स्तेन प्राग्भक्षिता ये विषधरपतयो जीवितास्तेऽपि सर्वे ।
मत्प्राणाप्त्या च मुक्ता न गुरुभिरसवश्चक्रवर्तित्वमाप्त
साक्षात् त्वं देवि दृष्टा प्रियमपरमतः किं पुनःप्रार्थ्यते यत् ॥३८॥

तथापीदमस्तु (भरतवाक्यम्)

वृष्टिं हृष्टशिखण्डिताण्डवकृतो मुञ्चन्तु काले घनाः
कुर्वन्तः प्रतिरूढसंततहरिच्छस्योत्तरीयां क्षितिम् ।
चिन्वानाः सुकृतानि वीतविपदो निर्मत्सरैर्मानसै-
र्मोदन्तां सततं च बान्धवसुहृद्गोष्ठीप्रमोदाः प्रजाः ॥ ३९ ॥

अपि च

शिवमस्तु सर्वजगतां परहितनिरता भवन्तु भूतगणाः ।
दोषाः प्रयान्तु नाशं सर्वत्र सुखी भवतु लोकः ॥ ४० ॥

(इति निष्क्रान्ताः सर्वे)

इति पञ्चमोऽङ्कः ।

इति नागानन्दम् नाम नाटकं समाप्तम् ।

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१ आलोक्यन्तामभी शारदशशाङ्कनिर्मलचालव्यजनहस्ता मणिमरीचिरचितेन्द्रचापमकयो । २ मयात् । ३ त्वत्तस्त्वं । ४ कृते, मृतो । ५ काले किरतन्त्वम्बुदाः । ६ मनघद्बान्धव... ।

NĀGĀNANDA.

ENGLISH TRANSLATION.

ACT I.

"Having taken recourse to (*upetya*) the pretext of deep meditation, whom [what woman] are you thinking of? Having opened your eye [even] for a moment, look at us (*imam janam*) tormented by the arrows of the bodiless one [that is, the God of love]. Saviour as you are, you do not protect [us]. You are falsely compassionate; whence can there be another man more merciless than you?"—May the Victorious one thus addressed by the daughters of Māra, on the occasion of the enlightenment (*bodhih*) protect you! 1

Moreover,

May the lord of sages protect you—the lord who was beheld with wonder as meditating undisturbed (*acalita*) for the purpose of securing enlightenment, by Kāma [that is, the God of love] with his bow drawn, by the warriors of Māra dancing about as the well-sounding drums were beaten [by them], by the galaxy of the celestial nymphs possessed of [that is, displaying] knitting of the eye-brow, tremor, yawning, smile and graceful movements, by the Siddhas with [their] heads bent down [in reverence] and by Indra with his body having the hair standing on end! 2

(*At the conclusion of the Benediction*)

Stage-Manager—Enough of prolixity. To-day at this festival [in honour] of Indra, I, after being invited with great honour, have been addressed by the host of kings who have arrived from various quarters and who are depending upon the lotus-like feet of king Srī Harsadeva, thus—'We have learnt from hearsay, that a drama by name Nāgānanda based upon the Vidyādharajātaka [that is, a story in which Buddha is described as being born a Vidyā-

dhara] and adorned with a wonderful arrangement of the plot, has been written by our Lord, Srī Harsadeva; it has not been seen by us as represented on the stage So, out of respect for that same illustrious king, the delighter of the hearts of all people, and with a view to oblige us, it should be properly enacted on the stage to-day by you.' Having therefore, in the first place (*tāvat*) made arrangements about the costume [of the actors, or *nepathyam* = the attiring room] I shall do as desired. It is my conviction that the minds of the members of the assembly are already (*ca*) won over [by me] For,

Srī Harsa is a clever [that is, gifted] poet; this assembly also is an appreciator of merits; the deeds of the Bodhisattva again are attractive to all (*loke*); we too are skilled in the dramatic art, even each one of these things would by itself lead to the attainment of the desired fruit in the matter of the representation (*iha*), how much more then (*kim punah*) all this assemblage of merits combined through the excess of my good luck! 3

I shall therefore just (*yāvat*) go to my house and having called my wife, commence music (*Walking about and looking towards the curtain*). Here is our house, I shall just enter [it] (*Having entered*) Noble lady [come] just here (*Entering*) Actress—(*With tears*), Sir, here I am.

Stage-Manager—(*Looking*) Noble lady, when the [play] Nāgānanda is to be represented on the stage, why are you just weeping without any reason?

Actress—Sir, how should I not weep, when indeed (*tāvat*) the father-in-law, along with the mother-in-law, disgusted [with worldly life] on account of old age, has gone to the penance-grove, having thought that you have by this time become fit to bear the burden of the family?

Stage-Manager—(*With dejection*) Ah! How, my parents, having abandoned me, have gone to the penance-grove! What is then fit [to be done] now? (*Reflecting*) Or rather, how can I stay at home without (*parityajya*) the happiness of serving the feet of the elders?

To render service to [my] parents, I too shall go to the forest, having given up the ancestral property, like this Jīmūtavāhana here. 4

(*Both go out*).

END OF PROLOGUE.

(*Then enter the Hero and Vidūsaka*).

Hero—Friend Atreya,

I know that youth is the abode of passion; it is indeed not my conviction that it is not perishable. Who again (*vā*) on earth does not know it to be averse to the consideration of what should or should not be done? This youth, though thus blamable being under the control of the senses, would be to my delight, if it passes in this same manner while I am devoutedly serving my parents. 5

Vidūsaka—(*Angrily*) Friend, are you not indeed tired of suffering such misery of a forest-life so long, for the sake of these two who are dead though living [that is, dead for all practical purposes owing to old age]? Be pleased even now, after having desisted from the persistence on the service of the elders, to enjoy the pleasures of the kingdom, charming because one can enjoy at one's will.

Hero—Friend, you have not spoken rightly. For,

Does one shine so well on a throne as when standing on the ground before one's father? Is there the pleasure in [being served by] an assembly of kings, which belongs to [that is, is enjoyed by] one shampooing the feet of the father? Is there the satisfaction in [ruling over] the three worlds which is found in partaking of what is left after enjoyment by the father? To one who deserts his father [or elders] a kingdom is verily a bore; is there any merit in it? 6

Vidūsaka—(*To himself*) Oh, his [great] passion for serving the elders! (*Reflecting*) Well, I shall just say this. (*Aloud*) Oh friend, I do not say this, referring solely to the pleasures of the kingdom only, there is something else also that ought to be done

Hero—Friend, I say, whatever was to be done has been indeed done [already]. Look here,

The subjects [or, ministers] have been directed to the right path, the good have been well placed [that is, looked after]; the kinsmen have been set on an equality with myself, safety as regards the kingdom also has been ensured, the Kalpa tree even, that gives more than what is wished for, has been given to the supplicants. What further is to be done beyond this? Or rather, speak out what is in your mind S

Vidūsaka—Oh friend, your opponent, the wretched Matangadeva is extremely daring. When he is close by, it seems to me, that the kingdom without you is not quite safe (*susthita*), even though entrusted to [the care of] the chief ministers [or, the Prime minister]

Hero—Are you afraid that Matanga would snatch away the kingdom?

Vidūsaka—Just so

Hero—If so, what would happen? I say, everything including my body is taken care of by me only for the sake of others. That again, it [that is, the kingdom] is not given away by myself, is out of regard for [my] father. Then what is the use of thinking about this contemptible thing (*avastu*)? It is better that the commands of the father only should be obeyed I have been ordered by my father—'Dear Jīmūtavāhana, this place has the sacred fuel, Kusa grass and flowers lying at a distance on account of [their] use for many days, and has the fruits, roots, bulbs and rice almost used up Going to the Malaya mountain therefore, look for a hermitage fit for residence' Come then, we shall go right (*eva*) to the Malaya mountain.

(*Both move on*)

Vidūsaka—(*Looking ahead*) Behold, behold! Oh friend, here indeed is the breeze from [the] Malaya mountain, which has a strong scent sticking [to it] on account of its contact (*parimilanam*) with the very heart (*utsange*) [or tops] of forests of juicy and dense sandal trees and which wafts along with it showers of cool sprays tossed about by the streams shattered by being dashed against the rugged banks, causing horripilation on the body of [you,] my dear

friend, removing the fatigue of the journey, like the embrace of one's beloved eager for the first union.

Hero—(*Looking*) Oh, how indeed we have reached the Malaya mountain! (*Beholding around*) Oh, the loveliness of this [mountain]! For,

This Malaya mountain, which deserves to be resorted to, where there are sandal trees exuding juice, being shattered by the rubbings of the broad temples (*gandabhittih*) of the intoxicated elephants, which possesses valleys and caves resounding, being lashed upon by the waves of the ocean, which has its slabs of pearl [or pearl-like slabs] tinged red with the lac-dye of the feet of Siddha damsels during their movements, makes my mind eager in an indescribable manner 8

Come along then; having ascended this we shall look for some hermitage fit for residence.

(*Both gesticulate ascending*).

Hero—(*Indicating the throbbing of the right eye*) Oh friend,

The right eye throbs; there is no desire for fruit on my part anywhere. But the saying of the sage can not be false; what possibly will this tell [that is, lead to]? 9

Vidūsaka—Oh friend, it signifies [some] approaching welcome event for you.

Hero—Possibly thus, as you say.

Vidūsaka—(*With joy*) Oh friend, this [region] surely looks like a penance-grove, which is decorated with particularly (*saviśesa*) dense and verdant (*snigdha*) trees, from which thick (*uddāma*) smoke laden with the odour of fragrant oblations is issuing, and which has hosts of beasts sitting fearlessly at ease.

Hero—You have observed well This is indeed a penance-grove For,

For [that is, to serve the purpose of] clothing, not very large strips of barks of trees are cut as if out of

pity, the water of the stream, clear as the sky [free from clouds], contains old broken pots clearly visible (*ālaksya*), here and there (*kvacit*) are seen girdles of the Muñja grass, broken and hence thrown away by the boys, and owing to constant hearing, here is a passage from the Sāmaveda repeated by a parrot 10

Come then, we shall enter and have a look [at it]

(*Both gesticulate entering*)

Hero—(*Looking around*) Oh the serene charm of the penance-grove where numbers of Vedic passages of doubtful meaning are being discussed by sages with delight, where fresh [or wet, *ārdra*] sacrificial sticks (*samidh*) are being cut by the numerous boys (*batujanah*) reciting [the Vedas] and where the basins of young trees are being filled [with water] by the daughters of hermits! Here again,

How the very trees are taught to worship [or, receive] the guests! They are uttering as it were a sweet welcome [to me] with the humming of bees, are making a bow as it were [to me] with their heads [that is, tops] bent down with fruit, and scattering a shower of flowers, are as it were offering me the customary materials of worship (*arghyah*) 11

This penance-grove, therefore, is fit for residence. I presume (*manye*) there would be happiness for us residing in this place

Vidūsaka—Oh friend, what indeed do these deer appear to be hearing with [their] necks slightly turned, with the half-chewed mouthfuls of Darbha grass dropping down from [their] motionless mouths, with one of the ears raised up and directed [to the quarter from which the sound was coming] and with eyes shut?

Hero—(*Listening*) Friend, you have observed well. For indeed,

These antelopes, with their bodies turned (*vyājihma*) and controlling [that is, stopping] the noise caused by the chewing of the mouthful of grass got between the teeth, are listening to the song, the words in which are

distinct and melodious, which, owing to the tones of the wires of the Vipañcī lyre loudly emitting the bass and treble adjustments of tuning along with the tune played in the middle register (*samatā*) is as if mingled with the hum of bees, and which is captivating (*ādadhānam*) by means of rhythm (*sthānam*). 12

Vidūsaka—Oh friend, who indeed can be singing in this penance-grove?

Hero—Since the strings being struck by delicate fingers do not resound very distinctly, I infer that the song consists mainly of Kākalī notes (*Pointing in front with the tip of the finger*) Here in this temple, some celestial damsel worshipping the deity, is singing in unison with the lute

Vidūsaka—Oh friend, come along, we too shall see this temple.

Hero—Well-said. Deities indeed ought to be saluted. (*Approaching, but stopping suddenly*) Friend, perhaps this lady may be one whom it would not be proper for us to see. Therefore concealed by this cluster of Tamāla trees, we shall just await the time for beholding the deity.

(*Both do accordingly*).

(*Then are discovered Malayavatī seated on the ground and playing upon the lute, and the Maid*)

Heroine—(*Sings in unison with the lute*)

Oh divine Gaurī having a lustre white like the pollen in the filaments of a full-blown lotus! May my desire indeed be fruitful through your grace! 13

Hero—(*Listening*) Friend, how charming is the singing, how wonderful is the playing upon the lute!

Expression has been attained here by even the tenfold Vyañjana method of manipulating [the wires]; the triple variation of speed, fast (*druta*), medium (*madhya*) and prolonged (*vilambita*) has been clear enough; all the three sequences of combined speed, headed by the 'cow-tailed' (*gopucchā*) have been rendered in due order and the three modes of instrumental accompaniment viz. the

exact and the coincident (*tattvam*), interpolated [with appropriate phantasia] (*oghah*), and the following or preceding (*anugatah*) are finely executed 14

Maid—(*Lovingly*) Princess, you have indeed been playing [upon the lute] for a long time Are not really your fingers tired?

Heroine—Dear Caturikā, how can my fingers be tired while I am playing upon the lute before Gaurī?

Maid—(*Scornfully*) Princess, really I say, what is the use of playing upon the lute before this merciless goddess who does not even now favour you who have been worshipping her with vows and fasts difficult for maidens to observe?

Vidūsaka—Oh friend, she is indeed a maiden; why should we not then look [at her]?

Hero—What harm can there be? For, maidens may be looked at without any objection [or sin being incurred thereby] But perhaps after seeing us, she would not stay here long through fear and bashfulness commonly found in maidenhood We shall therefore see through these very interstices of the bower of creepers.

(*Both look in accordingly*).

Vidūsaka—(*Looking, with wonder*) Oh friend, behold, behold What a [great] wonder! She not only pleases the ears by her lute, but gives delight to the eyes also by her form [or, beauty] worthy of her skill in playing on the lute Who then can she be? Is she a goddess, or a snake-maiden or a Vidyādhara girl or one born in the race of the Siddhas?

Hero—(*Beholding, longingly*) Friend, I cannot make out who she is I know however this much—

If she be a celestial nymph, the thousand eyes of Indra have had their reward; if she be a snake-damsel the nether regions are not without the moon while her face is there; if she be a Vidyādhara girl, our race is victorious over all other races; if she be born of the family of the Siddhas, then the Siddhas are celebrated in all the three worlds. 15

Vidūsaka—(*Looking at the Hero, with joy to himself*) Luckily he has fallen after a long time under the influence of the God of love, (*Pointing to himself*) or rather [under the influence] of me only, a Brāhmaṇa!

Maid—(*Imploringly*) Princess, I say what is the use of playing [on the lute] before this merciless [goddess]?
(*Snatches away the lute*).

Heroine—(*Angrily*) Do not reproach the divine Gaurī. The divine one has indeed conferred a boon upon me.

Maid—(*With joy*) Princess, tell me first, of what sort it is

Heroine—I think, to-day in a dream, while I was playing on the lute in this very manner, I was addressed by the divine Gaurī thus—'Child, I am pleased with this your superb skill in playing on the lute and with this extraordinary devotion to me, which is difficult to be found in children. Therefore, the Sovereign [prince] of the Vidyādharas will, before long indeed, accept your hand [in marriage]'.

Maid—(*With joy*) Princess, if so, why do you say it was a dream? Surely by the revered goddess has been given a boon (*vara* = a husband, also) after your [own] heart.

Vidūsaka—Oh friend, this is indeed the [proper] time for us to see the goddess; come then, we shall enter.

Hero—I for my part, will not enter.

Vidūsaka—(*Forcibly dragging the Hero who does not wish to go, and approaching*) Hail to your ladyship! Caturikā says only the truth This is indeed a boon given by the goddess [also, this, indeed, is the husband promised by the goddess]

Heroine—(*Rising nervously, aside*) Maid, who indeed is this [person]?

Maid—(*Observing the Hero, aside*) From his extraordinary form, I think, he is the favour [referred to by the Heroine] of the divine one.

(*The Heroine looks at the Hero bashfully and longingly*).

Hero—Oh you whose long eyes are tremulous and whose plump and compact breasts are trembling [that is, heaving] owing to [fast] breathing! This body [of yours] has been indeed sufficiently (*alam*) wearied by penance, oh you who cause restlessness [to yourself], why do you trouble yourself further [at my sight]? 16

Heroine—(*Aside*) Maid, owing to great nervousness, I am not able to stand in front of him

(*Stays with her face slightly turned back, and looking bashfully and askance at the Hero*)

Maid—Princess, what is this? [What is this nervousness of yours due to] ?

Heroine—I cannot stay nearby him. Come along then, let us go elsewhere

Vidūsaka—My lady, is such your course of conduct in this penance-grove that a guest who has come is not greeted even with words?

Maid—(*Looking at the Heroine, to herself*) Her eyes appear to be interested in him Well, I shall just say this. (*Aloud*) Princess, the Brāhmana has said what is proper. It is indeed proper for you to honour the guests Why indeed then do you stand thus at a loss to know how to act with reference to this noble person? Or rather, you stand [as you are] I myself shall do what is proper (*Referring to the Hero*) Welcome to the noble one. May your honour adorn this place by the acceptance of a seat

Vidūsaka—Oh friend, she speaks well. Having taken our seats, we shall take rest for a while (*muhūrtam*).

Hero—What you say is proper

(*Both sit down*)

Heroine—(*Addressing the Maid*) Oh you who love jests! Do not do so Perhaps some sage by chance would be looking [at us] and then he would consider me to be immodest.

(*Then enters a sage*)

Sage—I have been ordered by the Chancellor (*kulapatih*) thus—'Dear Sāndilya, Mitrāvasu, the Heir-apparent

of the Siddhas has, by the order of his father gone to-day to see Prince Jīmūtavāhana, the would be Sovereign of the Vidyādharas, who has been [staying] somewhere here on this very Malaya mountain, to seek him (*hetoh*) as a husband for [his] sister Malayavatī While Malayavatī is waiting for him, the time for the mid-day oblation may perhaps lapse So, call her and come back.' I shall, therefore, go to the temple of Gaurī itself in the penance-grove (*Moving about, observing the ground, with wonder*) Ah, whose indeed can be this line of foot-prints exhibiting characteristics of a Sovereign, in this dusty place? (*Pointing to Jīmūtavāhana in the front*) Surely it [that is, the line of foot-prints] belongs to this very great person For indeed,

There shines distinctly on his head the characteristic linear mark (*uṣṇīṣaḥ*), and this line of small hair between the eye-brows, [his] eyes resemble a red lotus; his broad chest rivals with [that of] the lion; and as the pair of feet here bears the marks of the disc, I infer (*manye*) that this person, whoever he might be, would not rest without obtaining the title [or, dignity of] the Sovereign of the Vidyādharas 17

Or, away with doubt It is clear that he] must be Jīmūtavāhana himself. (*Looking at Malayavatī*) Oh, here is the Princess also! (*Looking at both*) The Creator would indeed be acting in an appropriate manner after a long time, if he would join this pair [in wed-lock] worthy of each other. (*Approaching, referring to the Hero*) Hail to your honour!

Hero—(*Rising*) Revered Sir, Jīmūtavāhana salutes [you] (*Wishes to offer a seat*)

Sage—No need at all of this great honour. I say, you yourself ought to be honoured by us according to [the saying in the Śāstras] 'The guest is the lord of all.' Be seated therefore as you please

Heroine—Noble Sir, I bow [to you]

Sage—Child, may you be united with a suitable husband! The Chancellor Kauśika sends a message to you

'The time for the mid-day oblation is passing away, so come back quickly '

Heroine—As the Preceptor commands (*Rising up and sighing, to herself*)

On the one hand is the command of the Preceptor, on the other the intense happiness of the sight of the beloved person My heart, not knowing whether to go or to remain, even now swings to and fro [that is, remains undecided] 18

(*Exit the Heroine with the Sage, looking at the Hero bashfully and affectionately, as also the Maid*)

Hero—(*Sighing longingly, looking at the Heroine as she goes along*)

By her whose gait is slow on account of the weight of the expanse of her hips, is laid a step in my heart [that is, she has attracted my heart,] though walking in another direction 19

Vidūsaka—You have seen what is fit to be seen, heard what is fit to be heard Now then, the fire in my stomach rages, its force doubled as it were by the heat of the rays of the mid-day Sun Come then, let us go away, so that in the capacity of (*bhūtvā*) a Brāhmaṇa and a guest, I shall support my life at least with the bulbs, roots and fruits secured from the crowds of hermits

Hero—(*Looking up*) Oh, the divine thousand-rayed Sun occupies the centre of the region of the sky For indeed,

Bearing cheeks [that is, temples] pale white with the sandal juice rubbed the very moment on account of heat, with [his] face fanned by the continuous (*samsaskta*) breezes due to the flapping of his ears, with [his] chest particularly sprinkled over with showers of spray spouted from [his] trunk (*hastah*), this lord of elephants now assumes a condition, as though unbearable owing to intense longing 20

Come then, we two shall go (*Exeunt Both*)

END OF ACT I

ACT II.

(*Then enter a Maid*)

Maid—I have been ordered by Princess Malayavatī thus—'Maid Manoharikā, my brother, the noble Mitrāvasu tarries long to-day So, having gone quickly find out if he has come back or not (*Moves about, looking towards the curtain*) Who again can this [woman] be, that is coming up in this very direction in great haste? (*Observing*) How, [she is] Caturikā!

(*Then enter Caturikā*)

Manoharikā—(*Approaching*) Friend Caturikā, why indeed are you, avoiding me, going thus in great haste?

Caturikā—Friend Manoharikā, I have been ordered by Princess Malayavatī [thus] 'Maid Caturikā, my body is exhausted owing to the fatigue in gathering flowers This my torment caused by the heat at the beginning of winter (*śarad*) is afflicting [me] all the more. Go you therefore and make ready the slab of moon-stones in the bower of sandal creepers covered with (*parikṣipta*) leaves of young plantain trees' I have also done as ordered. I shall just go and inform the Princess [accordingly].

Manoharikā—If so, go quickly and inform [her of it] so that her torment would cease when she would go there.

Caturikā—(*Smiling, to herself*) Her torment is not such that it would cease by these means (*evam*) I think that her torment [on the contrary] would increase very much (*adhikataram*) when she would look at the beautiful (*vicitra*) and lovely bower of sandal creepers. (*Aloud*) Go you then. I too shall go and inform the Princess that the slab [in question] has been made ready.

(*Exeunt Both.*)

END OF INTERLUDE [Praveśaka].

(*Then enter Malayavatī in a love-sick condition, and the Maid.*)

Heroine—(*Sighing, to herself*) Oh [my] heart, having made me turn my face away then from that person [that

is, Jīmūtavāhana] in that manner through bashfulness, you have now of your own accord gone to him—Oh this selfishness (*ātmambharitvam*) of yours! (*Aloud*) Maid, direct me the way to the temple of the goddess.

Maid—But I say, the Princess has started for the bower of sandal creepers

Heroine—(*Bashfully*) Maid, I have been well reminded by you of that, come then, let us go even there

Maid—May the Princess come along (*Goes ahead*)

(*The Heroine goes in another direction*)

Maid—(*Looking behind, with dejection, to herself*) Oh, her absent-mindedness! How she has started for the same temple of the goddess! (*Aloud*) Princess, I say, this way lies the bower of sandal creepers So, just come along this way

(*Heroine does accordingly with a smile of embarassment*)

Maid—This is the sandal-bower May the Princess enter and take her seat on the slab of moon-stones

(*Both sit down*)

Heroine—(*Sighing, to herself*) Oh Revered God having flowers as your weapons [that is, Madana], you have done nothing to him by whom you have been surpassed in beauty of form, and you are not ashamed to strike me though I have not offended you, thinking me to be weak [*punningly, abalā*=a woman] (*Observing herself and exhibiting the state of being affected by love, aloud*) Maid, why indeed does not the same sandal-bower where the sun's rays are kept out by the thick foliage, remove my affliction due to heat (*saṃtāpa*) even now ?

Maid—(*Smiling*) I know the reason of this. But then, the Princess would not admit it, declaring (*iti*) it to be impossible.

Heroine—(*To herself*) How, she seems to have detected me Still, I shall just ask her (*Aloud*) Maid, what is it that would not be admitted [by me]? Just do tell what that reason is.

Maid—[It is] this boon after your heart [*punningly*, this husband that has captivated your heart]

Heroine—(*Rising up with joy and excitement, going two or three steps*) Where, where is he?

Maid—(*Rising, with a smile*) Princess, whom do you mean by 'he'?

(*The Heroine sits down bashfully and remains with her face hanging down*).

Maid—Princess, I wanted to say this—'Here is indeed a boon [husband] after your own heart conferred on [or, promised] by the Goddess,' when the dream was thus being discussed, that person who was seen by your ladyship as if he was the God of love [lit. the fish-bannered one] without his flowery arrows, is the cause of this your torment, so that the sandal-bower though naturally cool does not remove the pain of the torment

Heroine—(*Touching the curly hair on the fore-head of Caturikā*) Maid, you are indeed Caturikā [*punningly*, clever one] What more can [or, why should any thing further] be concealed from you? I shall therefore tell [you all].

Maid—Princess, I say, this has just been told by the excitement caused by the mere talk about the lover Do not therefore be agitated If I am Caturikā [*punningly* clever; or, as sure as my name is Caturikā] he also, not seeing the Princess, would not feel interested in any thing else even for a moment,—this too has been marked by me.

Heroine—(*With tears*) Whence can there be such good fortune for us?

Maid—Princess, do not say so Can the slayer of the demon Madhu [that is, Visnu] be happy without bearing Laksmī [having Laksmī resting] on his bosom?

Heroine—Does a friend (*svajanah*) know to say anything but what is pleasant? Friend, the torment pains me still more [at the thought] that the noble one would regard me who had not honoured him even so much as by words as discourteous (*adaksiṇā*). (*Weeps*).

Maid—Princess, do not weep Or rather, how should she not weep? The excessive torment of her heart is troubling her the more What should I do then now in this case? I shall just apply the juice of the leaves of sandal creepers to her bosom (*Rising and taking sandal leaves and squeezing them, applies the juice to the bosom*) Princess, I say, [please] do not weep This juice of sandal leaves applied to your round breasts, being made hot by these constantly falling drops of tears, would not indeed [be able to] remove this torment of your heart

(*Takes a plantain-leaf and fans her*)

Heroine—(*Warding her off by the hand*) Friend, do not fan [me]. This breeze of the plantain-leaf is indeed hot

Maid—Princess, do not blame this [breeze]

You yourself are making, by your sighs this breeze of the plantain-leaf hot, though it is cool by its contact with thick and young sandal shoots 1

Heroine—(*With tears*) Friend, is there any remedy for the allaying of this torment?

Maid—Princess, there would be one, if he would come here.

(*Then enter the Hero and Vidūṣaka*)

Hero—

By her, making by the bright and blue lustre of her eyes [that is, glances] the trees as if possessed of numbers of hides of black antelopes, shining and clinging to the branches in the hermitage, was I seen even in the presence of the sage by only turning back, and when I have been thus struck, why, oh God of flowery arrows, are all these arrows let fall by you all in vain? 2

Vidūsaka—Oh friend, where indeed is all that [vaunted] firmness [of the mind] of yours gone?

Hero—Friend, I am indeed firm [of mind]

Have not the nights white [that is, bright] with the moon, been passed [by me]? Has not the blue lotus been smelt [by me]? Have not the evening breezes fragrant on account of the full-blown Mālatī flowers, been endured [by me]? Have not the hummings of bees on the

lotus-lake, been heard by me? What makes you assert bluntly (*nirvyājam*) that I am void of courage among the love-lorn? 3

Or rather, my friend has spoken rightly.

By me, possessed of a woman's heart [or, whose heart is attached to a woman], even the flowery arrows discharged by the bodiless one [that is, Madana] were not endured; so that, how can I call myself even to-day a man of fortitude before you? 4

Vidūsaka—(*To himself*) By him thus admitting (*pratipadyamānena*) want of firmness has been betrayed the great agitation of [his] heart. Then to what [topic] indeed shall I divert him? (*Aloud*) Oh friend, why indeed have you come here to-day, having served your parents quite hastily?

Hero—Friend, quite appropriate is this question To whom else, for the matter of that (*vā*) is this to be communicated? To-day, indeed, I think, that same beloved was seen by me (*Pointing by* [*his*] *finger*) here in the sandal-bower, seated on the moon-stone-slab, as if chiding me for something which I could not make out (*kimapi*), being angry owing to love, and weeping. I wish therefore to pass the remaining portion of the day in this sandal-bower charming on account of the union with the beloved experienced in dream. Come then, we shall go [there]. (*Both move on*)

Maid—(*Listening, excitedly*) Princess, [something] like the sound of foot-steps is heard.

Heroine—(*Looking at herself in confusion*) Maid, having seen this excitement (*āyāsa*) of mine, some one would understand [the secret in] my heart. Get up then; concealed by this red Aśoka tree, we shall see who he is.

(*Both do accordingly*)

Vidūsaka—This is the sandal-bower; come then, we shall enter [it]

(*Both gesticulate entrance*)

Hero—(*Beholding*)

This bower of sandal creepers without the moon-faced one, though possessed of a moon-stone-slab, like the fore-part of the night without the moon-light, does not please me 5

Maid—(*Seeing the Hero*) Princess, you are to be congratulated I say, he is indeed the darling of your heart.

Heroine—(*Observing, with joy and nervousness*) Maid, having observed him, I shall not be able to stay just in this place near [him] owing to extreme nervousness Perchance he might see me Come then we shall go elsewhere (*Going a step with tremor*) Maid, my thigh trembles

Maid—(*Smilingly*) Oh timid one, who would see [that is, mark] you staying here? Surely this red Asoka tree has been forgotten by you Let us then stay even here.

([*Both*] *do accordingly*)

Vidūsaka—(*Observing*) Oh friend, this is that moon-stone-slab

(*The Hero sighs with tears*)

Maid—Princess, a conversation 'Here is she' is heard. We shall therefore hear [it] attentively.

(*Both listen*)

Vidūsaka—(*Shaking* [*the Hero*] *by the hand*) Oh friend, I say, this is that moon-stone-slab

Hero—Well observed (*Pointing by the hand*)

This is the same slab of moon-stones, where the beloved was seen by me, weeping—who, resting her pale face on her sprout-like [that is, delicate] left hand, was heaving deep sighs, and who, when I delayed long, suppressed the anger in her mind, indicating [her] feelings with the lower lip slightly throbbing 6

We shall therefore sit on this very moon-stone-slab.

(*Both sit down*)

Heroine—(*Thinking*) Who indeed can this [beloved] be?

Maid—Princess, as we see him unobserved, so I think you also might have been seen by him.

[the moon] who is the festival to the eyes [of all men] and who is possessed of beauty owing to the disc being unobscured. 8

[*Draws the picture*]

Vidūsaka—(*Observing with curiosity*) Such [that is, so exact] a form is painted even in the absence [of the person who is painted] ! How wonderful !

Hero—(*Smilingly*)

This [my] beloved is indeed near in front [of me] placed by [my] imagination, and if I paint her, repeatedly observing [her], what wonder then [is there] in this case? 9

Heroine—(*With tears*) The end of the tale has been indeed known [now] Come then, we shall first (*tāvat*) see Mitrāvasu

Maid—(*With dejection, to herself*) Her words appear to show disregard of life [that is, she seems to have lost all interest in life] (*Aloud*) Princess, I say, Manoharikā has already gone there So perhaps Prince Mitrāvasu would be coming right here.

(*Then enter Mitrāvasu*)

Mitrāvasu—I have been ordered by [my] father thus-'Dear Mitrāvasu, this Jīmūtavāhana, owing to his being near us, has been observed properly by us Where can there be a more worthy husband [for Malayavatī] ? Let dear Malayavatī, therefore be offered to him.' As for me, owing to [my] being overcome by affection [for her], I am experiencing quite an indescribable (*kimapi*) and different state [of feeling]. For,

Since, [on the one hand] he is the ornament (*tilaka*) of the royal family of the Vidyādharas, wise, esteemed by the good, peerless in beauty, rich in valour, learned, modest [or, well-behaved] and young, and since, [on the other hand] he would readily (*abhyudyatah*) give up even his life out of pity, for [that is, to save the life of] any creature, so, in offering my sister to him, I feel an incomparable joy and also sorrow. 1

I have also heard that Jīmūtavāhana has been to the sandal-bower associated with the temple of Gaurī Here is the sandal-bower. I shall now enter [it]. (*Enters* [*it*])

Vidūsaka—(*Looking, in confusion*) Oh friend, conceal this maiden [drawn] in the picture by this plantain-leaf. Here indeed, this Mitrāvasu, the heir-apparent of the Siddhas, who has come here, would perchance have a look [at her].

(*The Hero conceals* [*the picture*] *by the plantain-leaf.*)

Mitrāvasu—(*Approaching*) Prince, Mitrāvasu salutes [you].

Hero—(*Seeing* [*him*]) Mitrāvasu, welcome [to you]. Please take a seat here

Maid—Princess, here is Prince Mitrāvasu come.

Heroine—Maid, I am glad [at it].

Hero—Mitrāvasu, is the king of the Siddhas, Viśvāvasu doing well ?

Mitrāvasu—Father is all right It is by the order of father indeed that I have come to you.

Hero—What does his honour say ?

Heroine—(*To herself*) Now, I shall hear my father's message.

Mitrāvasu—This is what father says—'I have a daughter, by name Malayavatī who is, as it were, the very life of the whole of the royal family of the Siddhas She is offered [in marriage] to you by me Accept her'

Maid—(*Laughing*) Princess, why are you not angry now ?

Heroine—(*Smiling, and hanging down her head bashfully*) Maid, do not laugh [prematurely]. Have you forgotten that his heart is in [that is, devoted to] another ?

Hero—(*Aside*) Friend, we are in a fix.

Vidūsaka—(*Aside*) I know that your heart is not interested in any one else but her. So, having said something or other somehow, let him be dismissed

Heroine—(*Angrily to herself*) Oh wretched man, who would not know this [that your answer is but a make-shift] ?

Hero—Mitrāvasu, who possibly would not desire such honourable connection with you? But it is not possible to turn the heart elsewhere, which has been fixed on something else Hence I dare not accept her.

(*The Heroine gesticulates fainting*)

Maid—Take heart, take heart, Princess.

Vidūsaka—Sir, this [Jīmūtavāhana] is dependent on others [that is, his parents]; what is the use of requesting him? Go to his parents and request [them]

Mitrāvasu—(*To himself*) This is well said [by him]. He indeed would not transgress [that is, go against] the word of [his] parents His father also resides in this very temple [or, hermitage] of Gaurī. Therefore, now going to his parents, I shall make him accept Malayavatī.

(*The Heroine recovers consciousness*).

(*Aloud*) The Prince alone knows best why he is repudiating us who have expressed our desire

Heroine—(*Wrathfully*) How indeed Mitrāvasu humbled [that is, insulted] by the repudiation, does say something over again !

(*Exit Mitrāvasu*)

Heroine—(*Looking at herself, with tears, to herself*) What is the use of this wretched body of mine, now indeed that it is sullied by the stain of misfortune and subjected to the utmost misery? So, having hanged [myself] at this very red Asoka tree by this Atimukta creeper, I shall destroy myself [I shall] then [say] this (*Aloud with a smile of embarassment*) Maid, see if Mitrāvasu is gone far or not, so that, I too shall go away from here

Maid—As the Princess commands (*Going a few steps, to herself*) I see her heart [that is, intention] to be otherwise [than what she wishes me to believe]. I shall not therefore go away. Concealed in this very place, I shall see what she would do

Heroine—(*Looking at the quarters, taking the noose, with tears*) Oh Revered Gaurī, by you have not been shown any favour to me in this life; therefore, arrange in such a way that I would not be subjected to such misery in another life also. (*Places the noose round her neck*)

Maid–(*Seeing, excitedly*) Help! Help! Here the Princess is destroying herself by hanging [herself]!

Hero—(*Approaching in excitement*) Where is she, where is she?

Maid—Here [is she] at the Aśoka tree.

Hero—(*Beholding, with joy*) This one indeed is the object of my desire. (*Taking the Heroine by the hand and snatching away the creeper-noose*)

Not indeed, oh beautiful [or, simple] one, not indeed should such a rash act be done; take off this [your] sprout-like hand from the creeper; how can that [hand] which is not able, as I think, even to gather flowers, take up the noose for hanging you up? 11

Heroine—(*With fear*) Maid, but who again is this [person]? (*Observing, wishes to snatch away her hand in anger*) Let go, let go, [my] fore-hand. Are you to be requested even for death?

Hero—I will not let [it] go.

How can this guilty hand, by which a noose was placed on [your] neck fit for a creeper-like neck-lace, and which has been caught [by me], be released? 12

Vidūsaka—(*Approaching the Maid*) Madam, what again is the cause of her determination to die?

Maid—Why, this same dear friend of yours.

Hero—How indeed I am the cause of her determination to kill herself! Surely I can not understand [how it could be so]

Vidūsaka—Madam, how possibly?

Maid—(*Meaningly*) This was attempted by her filled with despair, because she was not accepted though offered by Mitrāvasu, by this dear friend of yours out of partiality

for some beloved of his heart who was drawn [in picture] on the slab by him

Hero—(*With joy, to himself*) How this same one is that daughter of Visvāvasu, Malayavatī! Or [rather], whence could the digit of the moon originate but from the ocean, [lit the mine of jewels]? Alas! How have I been deceived!

Vidūsaka—Madam, if [that is] so, my dear friend is then not guilty. This one, indeed, was drawn [in picture] If you do not believe me, go yourself and have a look at the [region of the] slab

Heroine—(*Looking at the Hero joyfully and bashfully, wishes to snatch away [her] hand*) Let go, let go my fore-arm

Hero—(*smilingly*) I will not release [it] as long as you have not seen the beloved of my heart drawn in picture on the slab

(*All enter the sandal-bower*)

Vidūsaka—(*Removing the plantain-leaf*) Lady, behold, do behold this beloved person of his heart

Heroine—(*Observing, aside with a smile*) Caturikā, I appear to have been painted

Maid—(*Observing minutely, the figure in the picture and the Heroine*) Princess, why do you say that you *appear* to have been painted [Why] such is the resemblance of this [lady in the picture to you] that it cannot be made out (*jñāyate*) whether a reflection of your ladyship is transferred to this slab or you are drawn [in picture]

Heroine—(*smilingly*) I have been made to appear small [*durjanīkṛtā*] by him in showing myself as drawn in the picture

Vidūsaka—Sir, the love-marriage has now been concluded So, let go now her fore-arm. Here is indeed some one coming to this very place in great haste.

(*The Hero lets go [the fore-arm]*)

(*Entering*) Maid—(*Rushing up, with joy*) Princess, you are to be congratulated You have been indeed accepted

[as a daughter-in-law] by the parents of Prince Jīmūtavāhana

Vidūsaka—(*Dancing* [*with joy*]) Hurrah! Fulfilled are the wishes of [my] dear friend! Or no, no [the wishes] of her ladyship Malayavatī; or rather not of these two [Jīmūtavāhana and Malayavatī] (*Gesticulating dining*) of me alone, a Brāhmana!

Maid—(*Addressing the Heroine*) I have been ordered by Prince Mitrāvasu thus 'This very day, the marriage of Malayavatī [is to be celebrated] So, come back quickly with her'. Come then, let us go.

Vidūsaka—You would really be going, oh wretched maid [lit, the daughter of a whore] taking her [with you]; is my dear friend to stay just here?

Maid—Oh wretched man, do not get impatient; [the materials for] bath would just be coming for you also.

(*Exit the Heroine with her retinue, looking at the Hero affectionately and bashfully*)

(*Behind the curtain, the Bard sings*)

Imparting to the Malaya mountain here the splendour like that of the Meru [mountain] by the shower of scented powder [*pistātaka*], the world of Siddhas, where the beauty of the twilight in the evening and the beginning of the day is at once surpassed by red lead-powder, announces for the accomplishment of your desire, the time for the marriage-bath by means of the loud songs of ladies charming on account of the chiming of the anklets, ingling owing to the movements of the feet 13

Vidūsaka—(*Listening*) Oh friend, congratulations; the [materials or time for] bath has come

Hero—(*With joy*) If so, what is the use of staying here now? Saluting the father, we shall go to the bathing-place itself.

Of [but] a few meritorious [lovers], I think, there takes place the union consequênt upon mutual sight, [lovers] who are equal in [point of] beauty, love, family and age 14

(*Exeunt Both*)

END OF ACT II.

ACT III

(Then enter Viṭa, intoxicated, dressed in a fantastic and disorderly manner, with a drinking cup in [his] hand, and Ceṭa with the liquor-pot placed on [his] shoulder)

Viṭa—

To me, there are only two gods—he who always drinks wine and he who [always] brings about the union with the beloved,—Baladeva and Kāmadeva [respectively] 1

(Reeling) Blessed (*saphalam*) indeed is the life of me, Śekharaka.

On whose chest the beloved, in whose mouth the wine scented with the blue lotus, and on whose head the crest, are always resting 2

(Stumbling) Oh, who [the devil] is pushing me! *(With joy)* surely, Navamālikā is joking with me

Ceṭa—Master, she has not indeed arrived even now

Viṭa—*(Angrily)* The auspicious marriage-ceremony of Malayavatī was finished in the very first watch of the night Why then does she not come even now at dawn? *(Reflecting with joy)* Or rather, on this great festive occasion of marriage, to-day, the Siddhas and Vidyādharas, one and all, in company of their beloved persons, I guess, would be enjoying the pleasures of the drinking bout in the Kusumākara garden, and there indeed would Navamālikā be waiting for me So, I too shall be going just there. What is Śekharaka [*punningly* a crest] without Navamālikā [*punningly*, the Jasmine] ?

(Moves about stumbling)

Ceṭa—Come, come [this way] Master. Here is the Kusumākara garden Let master enter it *(Both gesticulate entering [it]).*

(Then enter Vidūṣaka with a pair of garments placed on his shoulder)

Vidūṣaka—I heard that [my] dear friend would be going to the Kusumākara garden I, therefore, shall be just going even thither. *(Moving about and beholding)* Here

to the Kusumākara garden. I shall just enter [it]. (*Entering and gesticulating molestation by the bees*) Oh, why indeed are these wicked bees attacking even me? (*Smelling [illegible]*) Well, I know. That I as the dear friend of the son-in-law have been honoured with great respect, with extremely fragrant pastes and a wreath of Santānaka flowers has been stuck on my head by the relations of Malayavatī—it is this same extreme honour [done to me] that has [now] become the cause of this disaster. What, then, should I do now? Or rather, I shall go veiling myself with the upper garment, and putting on this same pair of red garments obtained from Malayavatī, so as to make it loosely hang down, like a woman. Let me see what these bees, the bastards, can [then] do to me.

(*Does accordingly*)

Viṭa—(*Observing, with joy*) Oh Ceta! (*Pointing with the finger, laughing*) Here indeed is this Navamālikā, being angry [with me] because I have been late, going in another direction, having put on a veil. So, having embraced her [lit. having taken her by the neck] I shall propitiate her. (*Having rushed forth and embracing Vidūṣaka, wishes to place the Tambūla [the betel-leaf roll] in his mouth*)

Vidūṣaka—(*Gesticulating the smell of liquor, holding his nose [by the fingers], turning his face away*) How, escaping somehow from one species of Madhukaras [bees] I have now fallen in the clutches (*mukham*) of another wicked Madhukara [a drunkard or libertine]!

Viṭa—How, she has turned her face away in anger! Well, falling at her feet, I shall propitiate [her]. (*Taking Vidūṣaka's feet on his head*) Be pleased, oh Navamālikā, be pleased.

(*Then enter Ceṭī.*)

Ceṭī—I have been ordered by the mother of Princess Malayavatī thus—" Maid Navamālikā, go to the Kusumākara garden and tell Pallavikā, the lady garden-keeper, ' Arrange specially to-day the Tamāla avenue. The son-in-law would be going thither with Malayavatī. " And Pallavikā has been informed by me [accordingly]. I shall

now seek my dear lover Sekharaka whose longing [to meet me] has been increased owing to separation during the night (*Looking forth*) Here is Sekharaka (*Angrily*) How, he is propitiating some other woman! Standing here, I shall find out who she is

Vita—

That Sekharaka, who, proud as he is, does not know to bow down to Visnu, Siva or Brahmadeva, oh Navamālikā, falls at your feet 3

Vidūsaka—Oh you bastard, chief of drunkards, who is [or, whence can there be] Navamālikā here?

Cetī—(*Observing minutely, smilingly*) How, the noble Ātreya is being propitiated by Sekharaka, mistaking him for me, being under the influence of wine! Then, I feigning anger, shall make fun of them both

Ceṭa—(*Seeing Navamālikā, shaking Sekharaka by his hand*) Master, let go this [person] This is not Navamālikā But she is coming [now] looking up with [her] eyes red with anger

Cetī—Sekharaka, who indeed is this [lady] who is propitiated [by] you?

Vidūsaka—(*Removing the veil*) I, the son of an unfortunate [mother]

Vita—(*Observing Vidūsaka and rising in anger*) Oh you brown monkey, you too play a joke upon me, Sekharaka! Oh Ceta, catch hold of him while I propitiate Navamālikā

Ceṭa—As master commands.

Vita—(*Leaving Vidūsaka and falling upon the feet of the Cetī*) Be pleased, Navamālikā, be pleased

Vidūsaka—(*To himself*) This is the [proper] time for me to get away. (*Wishes to run away*)

Ceṭa—(*Seizes Vidūsaka by the sacred thread The sacred thread breaks*) Where, indeed are you running, oh brown monkey? (*Binding him by* [*his*] *upper garment at the neck, drags* [*him*])

Vidūsaka—Lady Navamālikā, be pleased; release me

Cetī—(*Smilingly*) [That I shall do] if, placing [your] head on the ground, you would fall at my feet

Vidūṣaka—(Aloud) How, being a Brāhmaṇa and the King's friend shall I fall at the feet of a contemptible maid [[illegible] is merely an abusive term, literally it would mean 'the daughter of a whore']

Ceṭī—(Threatening [him] with [her] finger, smilingly) I will make [you] fall [at my feet] presently. Śekharaka, rise, I am pleased with you (Embraces [him]) Here again, this Brāhmaṇa, the dear friend of the son-in-law, has been maltreated by you. Hearing this, perhaps master Mitrāvasu would be angry with you. So, honour him with [due] respect.

Viṭa—As Navamālikā orders. (*Embracing Vidūṣaka*) Sir, because you are a relative, this joke was played upon you. (*Reeling*) Is it true that Śekharaka is the chief of drunkards?

Vidūṣaka—No, no.

Viṭa—Then it was a joke [on your part also] (*Folding his upper garment into a circular form, offers [it as] a seat to Vidūṣaka*). Let [our] relative take his seat here.

Vidūṣaka—(*To himself*) Thank God, the vehemence of his intoxication appears to have gone.

Viṭa—Navamālikā, you too, take your seat by his side so that I shall honour both of you simultaneously.

(*Ceṭī sits down with a smile*)

Viṭa—Oh Ceṭa, fill to the brim this cup with pure liquor.

(*Ceṭa gesticulates filling the cup*)

Viṭa—(*Taking [some] flowers from the crest on his head, putting them in the cup, kneeling down and offering [the cup], to Navamālikā*) Give it [to me] after having tasted it.

Ceṭī—(*Smilingly*) As Śekharaka says. (*Does accordingly*)

Viṭa—(*Offering the cup to Vidūṣaka*) This [wine] which has its flavour particularly scented with the contact of Navamālikā's face, has not been tasted before by any one else except Śekharaka. So drink it up. What greater honour than this can I do for you?

Vidūsaka—(*With a smile of embarassment*) Sekharaka, surely I am a Brāhmana [who is forbidden to drink wine]

Vita—If you are a Brāhmana, where is your sacred thread?

Vidūsaka—That was broken, when being dragged by this Ceta

Ceti—(*Laughing*) If so, recite at least some words from the Veda

Vidūsaka—Lady, the words from the Veda are all held back for me by the smell of liquor. Or rather, what is the use of disputing [this] with your ladyship? Here this Brāhmana falls at your feet (*Wishes to fall at her feet*)

Ceti—(*Warding [him] off by [her] hands*) Let not the noble sir do so Śekharaka, he is truly a Brāhmana. (*Falls at the feet of Vidūsaka*) Sir, you should not get angry. It was indeed a joke fit for a relative played upon [you]

Vita—I too shall conciliate him (*Falling at [his] feet*) May your honour forgive me for the offence given to you under the influence of intoxication, so that I shall go to the drinking booth with Navamālikā

Vidūsaka—Everything is forgiven [by me] You can go I too, shall see my dear friend

(*Exit Vita with the Cetī and the Ceta*)

Vidūsaka—Thank God, the Brāhmana has [that is, I have] escaped an untimely death I too, polluted by the contact with the pack of drunkards, having bathed in this well, shall see [my] dear friend (*Does so; looking towards the curtain*) Here is [my] dear friend also coming in this very direction, supporting by the hand Malayavatī, the bride-groom's beauty in a bodily form as it were So I shall stand, just here

(*Then enter the Hero wearing his nuptial dress, Malayavatī and Retinue according to rank*)

Hero—Looked at, [she] casts down her eyes; spoken to [she] does not speak, on the bed [she] turns her back

upon me, embraced forcibly [she] trembles; when [her] female friends go out of the bed-chamber, [she] desires to go out; by her very perversity (*vāmatā*) my newly married beloved has become all the more dear to me to day. 4

(*Looking to Malayavatī*) Beloved Malayavatī,

That [the vow of] silence was observed by me giving as a reply a [mere] *hum* sound; that this body [of mine] was heated by the moon-light blazing like the forest-fire, that meditation was also practised with a mind not devoted to anything else for many days and nights; this fruit of that penance, oh beloved, this face of yours, I now behold! 5

Heroine—(*Aside*) Maid Caturikā, he is not merely handsome, but also knows to make a flattering speech.

Maid—(*Smilingly*) Oh you who take a perverted view! It is all true, what is there flattering in this?

Hero—Caturikā, show [me] the way to the Kusumākara garden

Maid—This way, this way, my lord.

Hero—(*Walking about, addressing the Heroine*) Let your ladyship walk slowly at leisure.

This weight of [your] breast wearies your waist, why then a necklce in addition (*aparah*)? The pair of thighs groans under the weight of buttocks, why then this girdle? The pair of feet has no strength to bear the pair of thighs, how can it [bear] the two anklets? By your own limbs are you [sufficiently] adorned; why do you wear [these] ornaments to trouble you? 6

Maid—Here is that Kusumākara garden; may my lord enter.

Hero—(*Beholding*) Oh the exquisite beauty of the Kusumākara garden! For here,

The juice of the sandal trees cools the regions of the paved ground in the bower of creepers; nearby is the peacock dancing at the [or, to the accompaniment of the] sound of the fountains [or, shower-baths] and this stream of water too, thrown out by a mechanical contri-

vance (*yantram*) and reddish-brown with the pollen of flowers carried easily by the gush of water falling forcibly, flows rapidly, filling the basins of trees 7

Moreover,

These bees, who have made the bowers of creepers—[their] drinking booths-resound with their singing programme (*gītārambhah*), whose contact with the perfumed powder is manifest by means of the pollen of flowers, who are drinking honey to their utmost along with [their] female mates—these bees are as it were experiencing [that is, enjoying] the drinking festival all around. 8

Vidūsaka—(*Approaching*) Victory to Your Honour! Blessings to Your Ladyship

Hero—Friend, you have come after a long time [that is, you are late].

Vidūsaka—I had indeed come here very quickly, but I had been delayed all this time, wandering about out of curiosity for the sight of the drinking parties of the Siddhas and the Vidyādharas mingling together at the great festival of the marriage Then, let my dear friend also have a look at this

Hero—As you say (*Looking around*) Friend, behold, behold

With [their] bodies annointed with the Haricandana and wearing garlands of Santānaka flowers, with [their] bright (*accha*) silk garments rendered picturesque (*citrīkrta*) by the contact with the lustre of [their] ornaments [made] of rubies, these Vidyādharas along with the Siddhas drink, mingling together, the wine remaining after being drunk by [their] beloveds, under the shade of the sandal trees. 9

Come then, we too shall go to the Tamāla-avenue.

(*All move about*)

Vidūsaka—Here indeed is the Tamāla-avenue. Here is the sandal bower This face again of her ladyship is noticed as though languid owing to the autumnal [sun's] heat. So, her ladyship may sit down here on this crystal-slab.

Hero—Friend, you have well marked.

This face of [my] beloved, having conquered [that is, surpassed] the moon by the lustre of [her] cheeks and now glowing with the heat [of the sun] desires [or, tries] indeed to conquer the lotus. 10

(*Taking the Heroine by the hand*) Darling, let us sit here (*All sit down*)

Hero—(*Raising the face of the Heroine and gazing at it*) Darling, you have been quite unnecessarily (*vrthaiva*) troubled by us, inspired with a curiosity to have the sight of the Kusumākara garden For,

This your face, shining with the creepers in the form of the eye-brows, and possessing sprouts in the form of the reddish lower-lip, is [verily] a delightful garden, any other [garden] is but a forest [as compared to your face] 11

Maid—(*With a smile, addressing Vidūṣaka*) Did you hear how the Princess is described ?

Vidūsaka—Caturikā, you need not be proud of this. Amongst us [that is, men in general, or those belonging to the bride-groom's party] also, there does exist a handsome person, but no one out of sheer malice describes [him].

Maid—(*Smilingly*) Sir, I shall describe [*punningly*, paint] you.

Vidūsaka—(*With joy*) I have been given a [new] life [that is, quite an unexpected good fortune has awaited me]. Let your ladyship do then [this] favour; so that this [my dear friend] would no more say 'you are this and that, having the form of a brown monkey, etc '

Maid—Sir, you appeared to advantage to-day with eyes closed and dozing owing to your keeping awake for the marriage [ceremony]. So, take up that same posture while I describe [paint] you. (*Vidūsaka does accordingly*)

Maid—(*To herself*) While he remains with eyes closed, I shall blacken his face with the juice of the Tamāla leaves resembling the indigo juice. (*Rising and taking the leaves of the Tamāla, gesticulates squeezing them*).

(*The Hero and the Heroine look at Vidūsaka*)

Hero—Friend, lucky indeed are you, who, while we are here, are alone being described [painted]

(*The Maid gesticulates blackening the face of Vidūṣaka with the Tamāla juice*)

(*The Heroine seeing Vidūṣaka with a smile, looks at the Hero*)

Hero—(*Looking at the face of the Heroine*)

Here is seen the springing of the flower [in the form] of a smile on the sprout [in the form] of (your) lower lip, but the fruit, oh lovely-eyed one, is elsewhere —in the eyes of me looking at it 12

Vidūṣaka—Madam, what have you done?

Maid—Why, you have been described [painted]!

Vidūṣaka—(*Wiping his face with the hand, looking at the hand, raising his staff in anger*) Ah you base born wretch! This is, to be sure, the royal house What can I do to you here? (*Addressing the Hero*) Oh, I have been insulted by this base-born maid in your very presence What is the use of my staying here then? I shall go just elsewhere (*Exit*)

Maid—The noble Ātreya has become angry with me Having followed him, I shall appease him. (*Wishes to go*)

Heroine—Maid Caturikā, how can you go, leaving me all alone?

Maid—(*Looking at the Hero, with a smile*) Long may you be *thus* [that is, in the company of the Hero] alone! (*Exit*)

Hero—(*Looking at the face of the Heroine*)

Possessing a reddish hue, being touched by the rays of the sun and displaying the filaments by the shooting rays of the teeth, this face of yours, oh charming one, is truly like a lotus; but then, the bee is not noticed drinking the honey therefrom 13

(*The Heroine with a smile turns her face away. The Hero repeats the same*)

(*Entering, by tossing aside the curtain*)

Cetī—(*Approaching*) Here is the noble Mitrāvasu come to see the Prince on some business.

Hero—Darling, you go to your abode. I too, having seen Mitrāvasu, would be just coming up quickly.

(*Exit Heroine with the Maid*)

(*Then enter Mitrāvasu*)

Mitrāvasu—

Without having killed that rival of Jīmūtavāhana, how possibly can I, shameless that I am, say [to him] 'Your kingdom has been seized by the enemy?' 14

As it is not proper to go without having informed [him of this] I shall let him know [this] and go. (*Advances*)

Hero—Mitrāvasu, take your seat here.

(*Mitrāvasu sits down*)

Hero—Mitrāvasu, you appear to be agitated.

Mitrāvasu—What possible agitation can there be where the wretched Matanga is concerned?

Hero—What has been done by Matanga?

Mitrāvasu—Your kingdom has been seized by him for [that is, which would result in] his own destruction.

Hero—(*With joy to himself*) Would that this were true!

Mitrāvasu—The Prince should, therefore, give order for his extirpation. Why [say] more?

Here these Siddhas, having received your orders, would be going out instantly from here for battle, shutting out the sun's light by means of [their] aerial cars moving on all sides and running over all the passages in the sky, and making the day dark as in rainy season, and immediately your own kingdom would be regained, with the [whole] assemblage of princes humbled owing to fear inspired by the destruction of [your] ill-behaved enemy. 15

Or, what need for the divisions of the army?

By me, even singly, shining on account of the collection (*bharah*) of mane-like rays of the sword drawn in fury, attacked from near [that is, at close quarters] in

battle, know the wretched Matanga to be already slain, as by a lion though alone and springing from near, is slain the lord of elephants 16

Hero—(*To himself, closing [his] ears*) Alas! What a terrible speech! Or, rather [I shall say] this (*Aloud*) Mitrāvasu, this [that is, what you say you would do] is but a child's play for you (*kiyat etat*) Even much more than this is possible in you who are possessed of strong arms. But

He, who would indeed unsolicited give out of pity even his own body for the sake of another—how can I so disposed consent to the cruelty of the slaughter of living beings for the sake of a kingdom? 17

Moreover, I have no feeling of enmity towards anything else other than the Klesas [the five Buddhistic sins] If you really desire to do me a favour, pity this poor fellow who has become a slave to the Klesas for the sake of a kingdom.

Mitrāvasu—(*Angrily and laughingly*) How should he not be pitied, who has thus obliged us and who is also grateful!

Hero—(*To himself*) It is not possible to dissuade him whose mind is overpowered by fresh anger I shall therefore say this (*Aloud*) Mitrāvasu, rise, let us enter the inner apartment There indeed I shall enlighten you [further on this subject] Now, the day has drawn to its close. And indeed,

This sun who removes day after day (*aṁśam*) from the bud [or, interior] of the lotus, the contact in the form of the closing [of the petals] by the seal of sleep, and who brings to life the entire universe by his rays [also, hands] intent on the sole activity of filling up the quarters [with light; also, fulfilling the desires of all] and who, even though he is setting, is beheld by the Siddhas with [their] mouths resounding with prayers begun—this sun alone is praise-worthy, whose toil is only for doing good to others. 18

(*Exeunt Both*)

END OF ACT III.

ACT IV.

(Then enter Chamberlain with a pair of red garments and the Door-keeper.)

Chamberlain—

Managing the affairs of the harem, and guarding [myself against] stumblings at every step by the guidance of the staff, and weakened by old age, I now imitate the whole course of conduct of the king who puts everything in order in the cities, who rectifies at every stage the wrongs done by taking recourse to punishment by Law [or, Science of Politics], and who is fond of praise 1

Door-keeper—Revered Vasubhadra, where indeed are you going?

Chamberlain—I have been ordered by the mother of Mitrāvasu thus—'For a period of ten days, you would have to take red garments to Malayavatī and the son-in-law' Now, Princess Malayavatī is at her father-in-law's house I have heard that Jīmūtavāhana has gone to-day with Prince Mitrāvasu to see the sea-tide So, I do not know whether I should go [first] to the Princess or to the son-in-law

Door-keeper—Sir, it is better to go to the Princess [first] For, possibly the son-in-law must have returned there by this time

Chamberlain—Sunanda, you have said well [that is, it is a good counsel] But, where are you going?

Door-keeper—I too have been ordered by Emperor Viśvāvasu thus—"Sunanda, go and say to Mitrāvasu, 'on this occasion of the first day of the Dīpāvalī festival, something appropriate to the festival has to be presented to Malayavatī and the son-in-law. So, come and have a look at it" So, you may go to the Princess. I too shall go to call Mitrāvasu

(Exeunt Both)

END OF THE INTERLUDE [Viśkambhaka].

(*Then enter the Hero and Mitrāvasu*)

Hero—

A grassy plot [serves as] the bed, a clear slab of stone, the seat, [the place] underneath the trees [is] the abode, the cool water of the stream [forms] the drink; the roots [are] the food and the deer, the companions. Thus, in the forest where all objects of enjoyment can be had unsought, and where persons in want of anything are difficult to be had, there is this one draw-back, that one has to remain uselessly barren of accomplishment of good of others 2

Mitrāvasu—(*Looking up*) Prince, make haste, it is time for the tide to flow in.

Hero—(*Hearing*) Well observed

Since there arises this loud noise deafening [lit. tormenting the region or hollow of] the ears, heightened by the continuous and violent dashing of the lordly water-elephants emerging [out of the waters], and making all the interior regions of the mountain-caverns reverberate, in all probability here is this tide coming, white with the innumerable rolling shells 3

Mitrāvasu—Why, I say it has already come up See,

With [its] water fragrant on account of the spouting of elephants and sharks who have browsed the clove-sprouts, this tide of the sea sparkles, tinged with the lustre of the gems 4

Come then, getting out of the way of the flowing water, we shall walk about by the way near the mountain-peak

Hero—Mitrāvasu, see, see Here these peaks of the Malaya mountain spread over by the veils of clouds white on account of autumn, possess the beauty of the peaks of the Himālaya

Mitrāvasu—These are not the peaks of the Malaya mountain They are the heaps of bones of the serpents

Hero—(*With dejection*) Alas! What were these deaths *en masse* due to?

Mitrāvasu—These are not whole-sale deaths [either]. Listen to how it came about, Formerly, it is said, the

son of Vinatā [that is, Garuḍa] agitating the whole [bulk of the] water of the ocean by the wind [produced by the flapping] of his wings, used to devour [numbers of] serpents every day, having forcibly dragged them from the nether world

Hero—(*With dejection*) Alas! It was [something] extremely dreadful that he was doing. What then?

Mitrāvasu—Then by Vāsuki, the king of serpents, apprehending the destruction of the whole serpent race, Garuda was [thus] addressed.

Hero—(*Respectfully*) Was it 'Devour me first'?

Mitrāvasu—No, no,

Hero—What else [could he have said]?

Mitrāvasu—This was said to him 'Oh Garuda, owing to the fright caused by your onslaught, embryos of serpent-women fall off in thousands The young ones [of serpents] also perish On account of the destruction of our progeny in this way, your own interest for which you attack the nether world, would suffer So, I, of my own accord, would be sending every day one serpent by turn to you while you would be on the sea-shore'

Hero—Alas! That is how the serpents were 'protected' by the king of serpents!

Out of his two thousand tongues, was there not even that one tongue by which he could say 'Here is this my own self offered to-day to the enemy of serpents for the protection of the serpents'? 5

Mitrāvasu—That [proposal of Vāsuki] was agreed to by the king of birds

Those lordly serpents which the king of birds thus brought to an agreement by the king of serpents eats up here [on this shore]—of them these are the heaps of bones shining like [or, resembling the peaks of] the mountain of snow [that is, the Himālaya], which have undergone, are undergoing and will undergo great increase as days pass on. 6

Hero—How wonderful!

Even for the sake of the contemptible body which is the abode of all impurities and which is [even] more worthless than worn out grass, ignorant persons commit sins! 7

How, is this calamity which has befallen the serpents, to have no end! (*To himself*) Would that I should be able to save at least one serpent by offering my own body!

(*Then enter the Door-keeper*)

Door-keeper—I have ascended the peak of the mountain I shall just find out Mitrāvasu (*Looking*) Here is Mitrāvasu near the son-in-law (*Approaching*) Victory to both the Princes!

Mitrāvasu—Sunanda, what brings you here?

Door-keeper—([*Telling*] *in the ear*) That is it

Mitrāvasu—Prince, [my] father calls me

Hero—You can go

Mitrāvasu—The Prince [that is, you] too should not through curiosity stay long in this place abounding in dangers (*pratyavāyah*) (*Exit along with the Door-keeper*)

Hero—I too, descending from the mountain-peak, shall be looking at the sea-shore (*Walks about*)

(*Behind the curtain*)

Alas! Dear child, Sankhacūda! How indeed are you to be seen by me to-day, being slaughtered!

Hero—(*Listening*) Oh, it appears to be the cry in distress of a woman Going near, I shall ascertain who she is and whence her fear (*Walks about*)

(*Then enter Śankhacūḍa followed by the Vrddhā* [*old woman*] *lamenting, and a servant bearing* [*lit guarding*] *a pair of garments*)

Old woman—(*With tears*) Alas! Dear child, Sankhacūda! How indeed are you to be seen by me to-day, being slaughtered! (*Taking hold of the chin*) The nether world deprived of the moon in the form of this your face, would now be [all] darkened

Śankhacūda—Mother, why do you torment yourself all the more by this extreme agitation?

Old woman—(*Observing minutely and touching [her] son's limbs*) Alas! Child! How, the cruel-hearted Garuda would devour this your tender body which has not seen [that is, been exposed to] the rays of the sun! (*Embracing him weeps*)

Śankhacūda—Mother, enough of lamentation; look here.

When mortality first clasps the [newly] born [child] and afterwards the mother [clasps] like a nurse, what room is there for grief? 8

Old woman—Child, stay for a while. I shall just have a look at your face.

Servant—Come away, Prince. What have you to do with your prattling mother [that is, why do you pay heed to her words]? Infatuated by love for her son, she surely does not know the duty to the king [or, that it is the king's order].

Śankhacūda—Here I [am quite ready to] come

Servant—(*To himself*) He has been indeed brought by me to the slaughter-slab. Having now given this pair of red garments,—the characteristic of a victim—[to him] I shall show [him] the slaughter-slab

Hero—Oh, here is the woman. (*Seeing Sankhacūḍa*) Surely this must be her son for whom she has been lamenting. (*Looking around*) I can not, indeed, see any cause of fear for her. Of what then is she afraid? Shall I go near and ask [her]? Or rather, here is their conversation which has already begun From itself, possibly, it would be [all] clear So, [lying] concealed behind the branches, I shall hear [it] (*Does accordingly*)

Servant—(*With tears, folding [his] hands*) Prince. Śankhacūda, this terrible [speech] is addressed [to you] as it is the king's command.

Śankhacūda—Good sir, speak out.

Servant—The king of serpents, Vāsuki, commands you

Śankhacūda—(*Placing his folded hands on the [fore-] head respectfully*) What does His Majesty command?

Servant—Putting on this pair of red garments, ascend the slaughter-slab, so that Garuda, taking you characterized by the mark of red garments, would make his meal [out of you]

Hero—(*With tears*) Alas! This is the poor fellow, given up by Vāsuki and offered to Garuda for [his] meal!

Servant—Śankhacūda, you can take this. (*Offers the pair of garments*)

Śankhacūda—(*Respectfully*) Bring [it to me] (*Taking [it]*) The king's command has been taken [by me] on the head [that is, it would be implicitly carried out]

Old woman—(*Seeing the two garments in the hand of [her] son, beating her bosom*) Alas! Child, this appears to be like [that is, as dreadful as] a stroke of the thunderbolt (*Faints away*)

Servant—The time of Garuda's arrival has come. So I shall depart quickly (*Exit*)

Sankhacūda—Mother, take heart, take heart.

Old woman—(*Regaining consciousness, with tears*) Alas! Darling! Ah, dear child! Oh you obtained by [that is, as a fruit of] hundreds of vows! Where indeed shall I see you again? (*Embracing him, weeps*)

Hero—On the [unheard of] cruelty of Garuda! Moreover,

I think that not only the beak but [also] the heart of the lord of birds is made of adamant, who throwing to the winds (*tyaktvā*) [all] pity, can prey upon this child on the lap of [his] mother who is distracted (*mūḍha*) and uttering many a wail, is constantly shedding tears and casting her eyes in a pitiable manner in [all] directions, saying 'Oh child, who would be your saviour?' 9

Sankhacūda—(*Wiping off the tears of [his] mother with [his] hand*) Mother, do not distress yourself too much

By whom, possessed of an extremely compassionate nature, the prayer of suppliants was not rendered barren [of fruit], by whom through the vow (*parigrahah*) of

kindness, was not counted their personal interest as against that of others, who were possessed of minds which were always distressed at the distress of others—those good souls have ceased to exist! Oh mother, check this flow of tears, before whom can you now weep? 10

I say, take heart, take heart.

Old woman—(*With tears*) Dear son, how can I take heart? Why were you not excused by Vāsuki, the king of serpents, feeling pity at the fact that you are my only son? Oh wretched God of death! Cruel-hearted one! How was my son alone remembered by you in this vast world of mortals? I am undone in every way—luckless that I am.

(*Gesticulates fainting*)

Hero—

If I do not save this distressed one who is on the point of death and is abandoned by his own relatives, what then is the use of my body? 11

I shall, therefore, go near.

Sankhacūda—Mother, compose yourself.

Old woman—Dear son, when you have been given up [for lost] by Vāsuki, the protector of the serpent-world, then who else can [possibly] protect you?

Hero—(*Hastily going near*) Why, *I* will [protect him].

Old woman—(*Covering her son by the upper garment in confusion, approaching the Hero*) Oh son of Vinatā, devour *me*, *I* have been designed by the king of serpents as food for you.

Hero—(*With tears*) Oh, [how indescribable is] her affection for her son!

Having witnessed this [that is, such] affliction of this woman, on account of love for her son, I think that even the cruel-hearted enemy of serpents [that is, Garuda] would take pity [on her] 12

Śankhacūda—Mother, away with fright Surely he is not the enemy of serpents.

Where is that (*asau*) Garuda who is possessed of a terrible beak besmeared with the streaks of blood let

loose by the breaking asunder of the brains of big serpents, and where indeed is this benevolent man of a gentle nature, appearance and form? 13

Old woman—Dear son, fearing your death, I see even the whole world of mortals as having the form of Garuda

Hero—Mother, do not be afraid. I say, I am a Vidyādhara and have come [here] for the [sole] purpose of saving your son So take courage

Old woman—(*With joy*) Son, repeat these words [lit-syllables] even again

Hero—What is the use of repeating them again and again? I shall prove them by actual deed

Old woman—(*Folding her hands on the [fore-]head*) Son, may you live long!

Hero—

Oh mother, hand over to me this sign of the victim, covering myself with which, I shall offer my body to the son of Vinatā for his food, in order to save the life of your son. 14

Old woman—(*Closing her ears*) May evil be averted! Dear one, you too are a dear son to me just like Sankhacūda, or rather, you are even superior to Sankhacūda—you who wish to save my dear son given up by his relatives, by offering your own body

Sankhacūda—(*With a smile*) Lo! The action of this noble one is [quite] contrary to the [course obtained in the] world! For,

Who gives up, as if it were a straw, out of pity for the sake of another, his very life—it is a wonder—for the sake of which, Visvāmitra formerly ate the flesh of a dog like a [veritable] Cāndāla, for the sake of which, by Gautama was killed Nādījangha who had conferred an obligation on him, and for the sake of which, this son of Kasyapa, Garuda, eats serpents every day. 15

(*Addressing the Hero*) Oh magnanimous one! You have indeed shown to me this kindness sincere on account of

your determination to offer yourself. Away [however] with insistence on this. See

Insignificant creatures like myself are born and die [in any number]. Whence can there be the birth of persons like you who [are ready to] offer their bodies for the sake of others 16

So, why this persistence in dying? Be pleased. Give up this resolve.

Hero—(*Taking Śankhacūda by the hand*) Prince Śankhacūda, it is not proper for you to put an obstacle in the way of my desire of accomplishing the object of others, for which an opportunity has been secured after a long time. Enough of hesitation [or, do not misunderstand me]. Give me that mark of the victim.

Sankhacūda—Oh high-souled one, why do you trouble yourself unnecessarily? Never indeed would Sankhacūda soil [that is, bring a stigma on] the race of Śankhapāla, white [that is, spotless] like a conch. If, on the other hand, my family (*vayam*) deserves your pity, think of [some] remedy so that this my mother afflicted by my calamity would not give up [her] life.

Hero—What is there to be thought of? I say, the remedy has been already thought out and it rests with you.

Śankhacūda—How possibly?

Hero—

If you wish to see her live, who would die when you die and live when you live, save yourself by means of my life. 17

This is the remedy So, hand over [to me] quickly the victim's mark, so that, having covered myself with it, I shall ascend the slaughter-slab. You too, leading the mother before you, return from this region [to your abode]. Perhaps she, at the mere sight of this place of slaughter near at hand, might abandon her life, owing to the nervousness natural to women Do you not notice this vast cemetery crowded with many a skeleton of serpents that have been destroyed? For,

In this [cemetery] where a dense darkness is spread by vultures that have fixed their greed on devouring bits of raw flesh, which being held by their tremulous beaks, drop down on the way, and that have begun the flapping of their pairs of wings, the series of flames of fire thrown out by the mouths of female jackals and [hence] falling into the river of blood stinking of the large mass of fat flowing continuously, are making the *chim* sound [as they are extinguished] 18

Sankhacūda—How can I not see [it]?

This terrible cemetery which is every day not void of [that is, always replete with] the serpent-prey, which gives satisfaction to the enemy, [that is,] the lord of birds, and which is full of bones and skulls as white as the moon, is like the body of Siva, which is never void of the necklace in the form of a serpent, which produces pleasure in [the mind of] Vināyaka [that is, God Ganeśa] and which has [on it] the [crescent] moon, white bones and skulls 19

So, go you [now]. What is the use of these alarming statements? The time of Garuda's arrival is indeed near. (*Kneeling before his mother, placing his folded hands on the* [*fore-*] *head*) Mother, you too should return now.

In whatever state, oh mother, I may be born [hereafter], in that condition, oh you affectionate towards your son, may you alone become my mother! 20

(*Falls at* [*her*] *feet*)

Old woman—(*With tears, to herself*) How, these [would be] his last words! (*Aloud*) Dear son, my legs would not carry [me] elsewhere, without you So, I also shall die along with you just here.

Sankhacūda—(*Rising*) I shall, in the meanwhile, go round the deity [Siva] at the southern Gokarna, [keeping the deity to the right] and [then] carry out the King's order. (*Exeunt Both*)

Hero—Alas! I have not secured my desired object. What then possibly would be the remedy [here]?

(*Entering*) Chamberlain—This pair of garments—

Hero—(*Seeing, with joy to himself*) Luckily [now] would be fulfilled [my] desired object by this pair of red garments brought unexpectedly.

Chamberlain—has been presented to the Prince by the mother of Mitrāvasu. May the Prince put it on.

Hero—Chamberlain, bring [the garments here]

(*Chamberlain hands* [*them*] *over*)

Hero—(*Taking them, to himself*) My marriage with Malayavatī has [now] borne fruit. (*Aloud*) Pay respects to the queen in my name.

Chamberlain—As the Prince commands. (*Exit*)

Hero—

This pair of red garments, come to me at the proper time, gives great pleasure to me who am giving up [my] body for the sake of another. 21

(*Looking to the quarters*) As there is this terrible wind, owing to which are shaken the heaps of rocks on the peak of the Malaya mountain, I guess that the king of birds is nearby Moreover,

The rows of [his] wings resembling the Samvartaka clouds have over-cast the sky; the wind caused by [his] velocity is throwing the waters of the ocean on the shore, as if for innundating the earth, and suddenly producing the apprehension of the end of a Kalpa and looked at with terror by the lordly elephants of the quarters, he, possessed of a refulgence like that of the twelve suns, reddens the ten quarters now and then by the flashes of lustre of [his] body. 22

So, before that Śankhacūḍa arrives, I shall, with great haste ascend the slaughter-slab. (*Doing accordingly, sitting down and gesticulating* [*its*] *touch*) Oh, [how delightful is] the touch of this [slab]!

I think that, Malayavatī cool [lit. wet] with the juice of the sandal from the Malaya mountain, when embraced, does not so gladden me, as does this slaughter-slab touched for the accomplishment of [my] desired object 23

Or, what of Malayavatī ?

The happiness which has been obtained by me in the lap [that is, on the surface] of this slaughter-slab, was not secured by me lying comfortably in the mother's lap in childhood 24

Here is this Garuda come I shall just cover myself [with the red garments] (*Does accordingly*)

(*Then enter Garuḍa*)

Garuda—

Having seen the disc of the moon and reminded of the form of Śesa coiled round through fear, and looked at by my elder brother [that is, Aruna] when the sun was shaken by the fright of the horses of his chariot, with my wings rendered broader by the coverings of clouds sticking to their ends, here have I, greedy to devour the serpent, reached in a moment the Malaya mountain on the shore. 25

Hero—(*With satisfaction*)

By the merit which is acquired by me to-day, by saving a serpent through the offer of my body, may I in every birth, be possessed of a body only for [conferring] obligation on others ! 26

Garuda—(*Observing the Hero*)

Having pierced through the chest, with my beak more terrible than the thunderbolt, I shall now, for the purpose of devouring [him] lift up forcibly the serpent who is fallen on this slaughter-slab, to save the remaining serpents, who is covered by a red garment as if besmeared with blood flowing from the heart breaking up through fear of me 27

(*Swooping down seizes the Hero Flowers are showered from behind the curtain , also the flourish of drums*)

Garuda—(*Looking up and listening*) Oh wonder, [here is] the shower of flowers and the flourish of drums !

Why does this shower of flowers which has delighted the bees with [its] extreme fragrance, fall from the sky ?

Why again does this deep sound of drums in heaven, make the [whole] circle of quarters resound [with the noise]? (*Smilingly*) Ah! I understand! It is even that [famous] Pārijāta, I think, shaken by the wind caused by my speed and this is even the deep rumbling of the Samavartaka clouds suspecting that it is [the time of universal] destruction. 28

Hero—(*To himself*) Thank God, I have gained my object.

Garuḍa—(*Holding the Hero by the beak like a morsel*)

As this protector of serpents [protecting them by keeping up the agreement with Vāsuki] seems to me very bulky, he would surely satisfy to-day my desire for devouring serpents. [The verse has another meaning also.—As this protector of serpents [Jīmūtavāhana, saving the serpents by sacrificing himself] appears to me to be my Guru [that is, preceptor whom I must obey], he is sure to remove to-day my craving for the slaughter of serpents [that is, he would make me refrain from killing serpents any longer]. 29

Just going to the peak of the Malaya, I shall make a meal of him at my will [that is, comfortably]

(*Exit, taking the Hero*)

END OF ACT IV.

ACT V.

(*Then enter the Door-keeper*)

Door-keeper—

Of a beloved person gone even to the garden in one's own house, danger is apprehended through affection; what then of one in the midst of a forest which is dreadful and in which many dangers are [actually] seen [that is, known to exist]? 1

For, [or, to explain the same] the great king Viśvāvasu has been uneasy, because Prince Jīmūtavāhana who

has gone out, full of curiosity to have a look at the sea-tide, has been tarrying long I have been ordered by him thus—'Sunanda, I hear that [our] son-in-law Jīmūtavāhana who has been to the region to be dreaded owing to Garuda being near, has been tarrying there long. I have been alarmed at this information. So come back quickly after knowing whether he has returned to his house or not'. I shall just go there. (*Walking about, looking to the front*) Here is the royal sage Jīmūtaketu, the father of Jīmūtavāhana, being waited upon by his wife [lit partner in performing religious duties] and the Princess, [his] daughter-in-law. Thus,

Wearing two silken garments possessed of folds, the skirts of which are moving [like waves] and which resemble the foam water [in whiteness], adorned by [his] queen equally aged and extremely virtuous like the Ganges which is extremely holy and has birds [on the bank], this Jīmūtaketu possesses the very appropriate beauty of the ocean, while Malayavatī standing near him appears like the sea-shore with the Malaya mountain 2

So, I shall approach [them]

(*Then is discovered Jīmūtaketu seated, accompanied by* [*his*] *Wife and Daughter-in-law*)

Jīmūtaketu—

The pleasures of youth have been enjoyed [by me], [my] fame has spread [all round], the kingdom has been administered with a firm mind and penance also practised [by me]; praise-worthy is [my] son; this daughter-in-law here is born of a family equal [in rank] to my own; by me with [all] my desires fulfilled, can now (*adya*) be surely thought of [complacently] death. 3

Door-keeper—(*Advancing suddenly*) Jīmūtavāhana's

Jīmūtaketu—(*Closing his ears*) God forbid!

Queen—May evil be averted!

Heroine—My heart trembles as it were at this evil omen.

Jīmūtaketu—Good man, what of Jīmūtavāhana?

Door-keeper—Jīmūtavāhana's tidings I have been sent to you to learn by the great king Viśvāvasu. Let Your Majesty command me what should be communicated to my master.

Jīmūtaketu—What, is my child absent even there?

Door-keeper—That is so.

Queen—(*With dejection*) If he is not present there, where could my dear son have gone, so as to be tarrying so long?

Jīmūtaketu—Surely he must have gone a great distance for [bringing articles necessary for] our livelihood.

Heroine—(*With dejection, to herself*) I, for my part, not seeing my husband, apprehend something quite different.

Door-keeper—May Your Majesty command as to what should be told to my master.

Jīmūtaketu—(*Gesticulating the throbbing of the left eye* While I am thinking about, being distressed owing to Jīmūtavāhana's being late,

> Oh my eye other than the right! [*punningly,* ungenerous] Why do you throb again and again, indicating evil to [that is, befalling] me? Ah cursed eye! Your throbbing be damned! My dear son is [quite] safe. 4

(*Looking upwards*) Here this same divine thousand-rayed sun, the one [most excellent] eye of the three worlds, shining brightly (*sphuran*) would do good to Jīmūtavāhana. (*With astonishment*)

What is this that is falling down in front [of me] suddenly from the sky, giving excessive pain to [that is, completely dazzling] the eye as it is looked at, emitting red streaks of the lustre of its rays, [also, emitting streaks of blood resembling the lustre of its rays] and looking like a star dislocated (*taralīkṛta*) by the portentous wind?

How, it has just fallen on my feet! (*All look at it*)

Jīmūtaketu—Oh, this is a crest-jewel having hair and flesh full of blood clinging to it! Whose again, could it be?

Queen—(*With dejection*) Great king, this crest-jewel appears to be like my son's

Heroine—Say not so.

Door-keeper—Great king, do not get distressed in this way, without ascertaining [the truth]. Here indeed, many such crest-jewels of lordly serpents, when being devoured by Garuda, fall down, being torn off by [his] beak and claws.

Jīmūtaketu—Oh queen, this is a reasonable statement Perhaps it might be so

Queen—Sunanda, perhaps by this time, my dear son must have gone to the father-in-law's abode itself So, go and having known [the real state of things] [come back, and] inform us of it quickly.

Door-keeper—As the queen commands (*Exit*)

Jīmūtaketu—Queen, can it be that this is [but] the crest jewel of a serpent?

(*Then enter Sankhacūḍa covered with red garments*)

Śankhacūḍa—Alas! Oh the pity of it!

Having bowed down to the God [at] Gokarna on the sea-shore, I have hastily come here to the well-known (*tūm*) place of slaughter of the serpents; but Garuda has flown up into the sky, having seized that Vidyādhara whose chest is pierced through by [his] claws and beak! 6

Oh you extremely compassionate one! Oh the most disinterested relative! Oh you distressed at the grief of others! Oh you, the boat for saving persons fallen into the ocean of distress! Oh you who offered [your] body considering it to be [as worthless as] a straw, to oblige others! Where indeed are you gone! Give me an answer. Alas! Alas! I am undone in every way. Oh you cursed Śankhacūḍa, what [indeed] have you done!

The credit due to the saving of serpents, to begin with (*ekā*) has not been secured by me, nor has the gracious command of [my] king, been carried out; saved by another by offering his own self, I deserve to be mourned for [or, pitied] Ah, fie upon me! Alas! I have been [cruelly] deceived [by fate or Jīmūtavāhana]! 7

So, living even for a moment in this state, I shall not make myself ridiculous. I shall now try first to follow him. (*Walking about, with eyes directed to the ground*)

Desirous of seeing Garuda, I shall go on, closely following this line of blood—this line that is in the beginning broad on account of the gush [of blood], and further on possessed of big drops fallen at intervals, with its minute particles scattered about, being shattered by its fall on the stones, covered with insects on the level sites, visible with great difficulty on beds of minerals, and congealed on the tops of dense tress in the caverns. 8

Queen—(*With nervousness*) Great king, here is some one with a weeping face, coming up hastily in this very direction, and making my heart distracted Please find out then who he is.

Jīmūtaketu—As the queen says.

Sankhacūḍa—(*Lamenting*) Oh you, the one crest-jewel of the three worlds! Where are you to be seen by me! Alas! I am robbed, I am robbed!

Jīmūtaketu—(*Hearing, with joy*) Oh queen, abandon [your] dejection Surely to this man belongs this crest-jewel which, being carried after taking it off from the head, by some bird, through greed for the flesh, must have fallen down on this spot.

Queen—(*With joy, embracing Malayavatī*) Oh you who are not a widow, take heart. Surely such [a noble] form can never experience the grief of widow-hood.

Heroine—(*With joy*) Mother[-in-law], [this good fortune would be mine] by the power of your blessings. (*Falls down at her feet*)

Jīmūtaketu—(*Approaching Sankhacūḍa*) Child, what, has your crest-jewel been taken away?

Śankhacūda—Sir, not only mine, but of all the three worlds

Jīmūtaketu—How possibly [that is, what do you mean]?

Śankhacūda—With [my] throat choked with tears owing to excessive burden of grief, I cannot explain it.

Jīmūtaketu—(*To himself*) Alas! I am undone (*Aloud*).

Tell me, oh son, your grief which is quite unbearable, so that it, [when] transferred over to me, will become bearable to you 9

Sankhacūda—Listen. I am a serpent by name Sankhacūda, who had been sent by Vāsuki, when it was [my] turn, to Garuda for his food What is the use of [relating so] many details? Perhaps, this path of the line of blood, being covered by dust would become difficult to trace So, I shall tell briefly

By some unknown Vidyādhara, with [his] mind overcome with pity, my life has been saved, by offering himself to Garuda 10

Jīmūtaketu—Who else is thus completely intent upon the welfare of others? Rather, say plainly [that your life was saved] 'by Jīmūtavāhana'

Queen—Alas, dear son, what have you done?

Heroine—Alas! How, the evil omen has been fulfilled for me!

(*All faint away*)

Sankhacūda—(*With tears*) Oh my God! (*aye*) Surely these are the parents of that high-souled one. By myself again have they been brought to this plight. Or rather, what else except poison can emanate from the mouth of a serpent? Ha, ha, Sankhacūda has very appropriately repaid the obligation of the saviour of his life! Then should I kill myself now on the spot? Or rather, I shall first console them Father, take heart; mother, be comforted

(*Both regain consciousness*)

Queen—Daughter, rise, do not weep Are we all indeed going to live without Jīmūtavāhana [that is, we shall all kill ourselves]? So, be comforted

Heroine—(*Recovering*) Alas, husband, where indeed are you to be seen now?

Jīmūtaketu—Oh child, you who know how to serve the feet of the elders!

By you in making the crest-jewel fall on my feet, the path of modesty has not been abandoned—even when going to the other world! 11

(*Taking up the crest-jewel*) Alas, child! How your sight could be had thus far only [or, how your sight is now confined to this much viz. the crest-jewel]!

How indeed does this crest-jewel, even though smooth owing to the rubbings [against the feet], of you who constantly saluted my feet, with your modest head bent very low owing to your devotion, tear my heart asunder! 12

Queen—Oh son, Jīmūtavāhana! How [possibly] have you, to whom no other pleasure than that of the service of the elders had any attraction, gone to enjoy the pleasures of heaven, abandoning your father?

Jīmūtaketu—(*With tears*) Queen, can we [possibly] live without Jīmūtavāhana that you should be lamenting thus?

Heroine—(*Falling at* [*his*] *feet and folding* [*her*] *hands*) Oh father[-in-law], give me that crest-jewel of my husband, so that placing it on my bosom, I shall relieve the pain of my torment by entering the [blazing] fire.

Jīmūtaketu—(*With tears*) Oh chaste one, [lit. one solely devoted to her husband] why do you make me distracted [by such words]? I say, this is the resolve even of us all.

Queen—Great king, what are you waiting for then?

Jīmūtaketu—Not any thing [particular] But, for one who maintains the sacred fire [in the house] cremation by any other fire is not ordained So, having brought the fires from the chamber of the fire-sacrifice, we shall cremate ourselves.

Śankhacūda—(*To himself*) Alas! For the sake of a single sinful wretch–myself,–this whole family of the Vidyādhara is [going to be] exterminated! I shall now say this. (*Aloud*) Father, surely it is not proper to go in for this rash deed without even ascertaining [the truth] Strange [or, manifold] are the sports of Destiny! Perhaps,

discovering that he is not a serpent, the enemy of serpents might let off Jīmūtavāhana alive So, let us follow Garuḍa [guided] by this very line of blood

Queen—I hope, we shall all see the face of my son alive, solely through the favour of the deities

Heroine—(*To herself*) This [that is, so good a fortune] is indeed difficult to obtain, for me, luckless that I am

Jīmūtaketu—Child, may these words of yours prove to be true ! Still, it would be proper for us to follow, taking the fires with us. So, may you follow [the line of blood, and go ahead of us] We too, after taking the fires from the fire-chamber, shall follw you quickly [enough]

(*Exit, along with Wife and Daughter-in law*)

Śankhacūḍa—I shall now follow Garuḍa (*Walking about, observing closely in front*)

> Turning the rocks of the mountains as it were into troughs by the rubbings of [his] beak wet [that is, stained] with blood, setting fire to the regions (*antara*) [or, interior] of the adjoining forests by the masses of the flames of the fire from his eyes, digging up the earth by the ends of his terrible claws hard as adamant and going deep [into the earth], here is seen from a distance the enemy of serpents on the top of the peak of the Malaya mountain 13

(*Then is discovered Garuḍa seated, with the Hero dropped before him*)

Garuḍa—By me who have been eating lords of serpents ever since my birth, was never witnessed such a great wonder before, for, not only is this high-souled one not pained, but on the contrary appears to be pleased as it were in some indescribable manner Thus,

> Of him, an ocean of firmness, although [his] blood is being drunk more and more, there is no langour, although bearing the pain arising from the tearing of his flesh, the face is calm with satisfaction; here is distinctly seen horripilation on the limb which is not [yet] mangled, on me, though doing injury to him, falls his look as if on a benefactor 14

So, curiosity has been roused in me by this courageous conduct of his Very well, I shall not devour him [for a while] I shall first ask him who he is. (*Moves away [from him]*)

Hero—(*Noticing him averse to the tearing of the flesh*

From out the openings of the veins, does gush forth the blood; in my body there is yet flesh; in you too I see no [signs of] satisfaction; why have you abstained from eating, oh Garuda ? 15

Garuda—(*To himself*) Oh wonder of wonders! How he talks in such a dignified manner even in such a state! (*Aloud*) Oh one possessed of a noble stuff!

By me has been taken out blood from your heart by my beak; but my very heart has been carried off [that is, attracted] by you by this [uncommon] fortitude! 16

so, I wish to hear who you are.

Hero—While thus oppressed by hunger, you are not fit to hear anything. So, first effect your satisfaction by my flesh and blood

Sankhacūda—(*Suddenly rushing forth*) Oh Garuda, let not indeed this rash deed be done He is not a serpent. Leave him. *I* am the serpent sent for your food by Vāsuki (*Offers his bosom*)

Hero—(*Seeing Śankhacūda, with dejection, to himself*) Oh pity, my desire has been frustrated by Śankhacūda coming up.

Garuda—(*Observing both carefully*) Both of you have the mark of the victim I can not make out which one is the serpent.

Sankhacūda—There is absolutely no cause for your mistake.

Let alone the Svastika mark on his chest [which would have told you that he was not a serpent], [but you certainly ought to have observed that] no slough is seen over his body; have not indeed even the two tongues been counted by you while I am speaking? Do you not [further] see these three hoods, the lustre of jewels in

which is bedimmed (*vyājihma*) by the veil of smoke [proceeding] from the fire in the form of virulent poison and which are swollen with the wind of sighs caused by unbearable grief? 17

Garuda—(*Seeing the hoods of Sankhacūda and looking at the Hero*) Who is then this one who has been killed by me?

Sankhacūda—The ornament of the family of the Vidyādharas How did you, extremely merciless [that you are], come to do this?

Garuda—Ah, [I see] this is that [famous] Vidyādhara Prince, Jīmūtavāhana,

whose famed (*tat*) glory has been often heard by me, being sung aloud by troops of bards traversing the Lokāloka region [or, glory spreading as far as the Lokāloka mountain], on the Meru [mountain], in the caves of the Mandara [mountain], on the peaks of the Himālayas, on the Mahendra [mountain], on the rocky regions of the Kailāsa [mountain] and in several regions all over! 18

I have been thus completely plunged into the deep mire of sin

Hero—Oh lord of serpents, why are you thus dejected?

Sankhacūda—Is my dejection out of place here?

Is it proper for you to carry me to a place even below the nether world, by saving this body of mine from Garuda, by means of [the offer of] your body? 19

Garuda—Oh wonder! By this great man, with his mind moved by pity, was offered for my food his own body, to save the life of this serpent who had been designed for me [lit-who had come within my reach]! This is a very nasty deed that has been done by me. In short, a veritable Bodhisattva has been killed by me I see no expiation for this great sin other than throwing myself into the fire Where possibly can I secure fire? (*Looking to the quarters*)

Ah, here are some persons coming up just here, with the fire. So, I shall wait for them.

Sankhacūda—Prince, here have your parents come

Hero—(*In confusion*) Śankhacūda, having seated me and covered my body with this upper garment, support me; otherwise, seeing me in this state all of a sudden, [my] parents may perhaps give up their life.

(*Śaṅkhacūda taking the upper garment lying by [his] side, does accordingly*) (*Then enter Jīmūtaketu accompanied by [his] Wife and Daughter-in-law*)

Jīmūtaketu—(*With tears*) Alas! [my] son, Jīmūtavāhana!

> Where surely can there be indeed the course of mercy which has reference to 'one's own' or 'belonging to others'? How is it that the thought whether you should save many or only one, did not strike you? So that, by you making a sacrifice of your own life to save the serpent from Garuda, this family [consisting of] yourself, [your] parents and the daughter-in-law, has been completely destroyed! 20

Queen—(*Addressing Malayavatī*) Dear one, desist for a while [from weeping]. This fire is being put out (*abhibhūyate*) by [your] constantly falling drops of tears

(*All walk about*)

Jīmūtaketu—Alas, son, Jīmūtavāhana!

Garuda—He cries out 'Alas, son, Jīmūtavāhana' It is obvious that this one is his father. Away, therefore with the fire of this one I am not able through shame to show my face to him owing to [his] son's murder [by me]. Or, why should I be in [such] anxiety for the sake of fire? The sea is just close by. So then, now

> I shall fall [that is, throw myself] into this submarine fire, which being enkindled by the breezes of my own wings more sweeping in their motion than the portentous hurricane blast, is able to swallow up [all] the seven seas as if they were a drop of clarified butter by means of the spreading waves of flames which are

almost like the tips of the tongue of Kāla [the God of death] lolling with the ardent desire for devouring the three worlds, and which is dreadful like the fire at the end of a Kalpa. 21

(*Wishes to rise up*)

Hero—Oh king of serpents, have done with this action This is not the remedy for this sin

Garuda—(*Falling on* [*his*] *knees, folding* [*his*] *hands*) Oh noble one, tell me then what it is

Hero—Wait for a moment My parents have arrived. I shall [just] bow to them

Garuda—Do this [by all means]

Jīmūtaketu—(*Seeing, with joy*) Queen, you are to be congratulated This dear Jīmūtavāhana is not only alive (*dhriyate*), but on the contrary, is being waited upon by Garuda, like a pupil, with his hands folded

Queen—Great king, blessed I am. I shall be seeing the face of my dear son whole and sound in body.

Heroine—To be sure, though beholding my husband, I do not believe it, thinking it to be impossible [as the whole thing appears to be too good to be true]

Jīmūtaketu—(*Approaching*) Child, come along. Embrace me.

(*The Hero wishing to rise, faints away, with the upper garment falling by*)

Sankhacūda—Prince, take heart, [do] take heart

Jīmūtaketu—Oh child, how after even seeing me, you have gone, abandoning [us] !

Queen—Alas ! Dear son how you have not honoured me even by mere words !

Heroine—Alas ! Husband, how you have ignored even our elders !

(*All faint away*)

Sankhacūda—Oh you cursed Śankhacūda, you whose life was saved by the life of another ! Why did you not

perish while yet in the womb? So that, you are suffering in this way even a greater grief than that of death every moment.

Garuda—All this is the outcome of the inconsiderate action of me, a cruel fellow. Well, then I shall do this. (*Fanning the Hero with his wings*) Oh noble one, take heart, take heart

Hero—(*Regaining consciousness*) Śankhacūda, restore my parents to consciousness.

Śankhacūḍa—Father, take heart; mother, take heart, Jīmūtavāhana has regained consciousness. Can you not see that he has risen and is seated just for the purpose of consoling you? (*Both regain consciousness*)

Queen—Son, how are you being taken away by the God of death in spite of our presence?

Jīmūtaketu—Queen, speak not such inauspicious words. The long-lived one is indeed alive. Console the daughter-in-law.

Queen—(*Covering the face with her garment, weeping*) May evil be averted! I shall not weep. Malayavatī, take heart. Dear one, it is better that you should have a look at your husband's face at this time.

Heroine—(*Regaining consciousness*) Alas! My husband!

Queen—(*Touching the face of Malayavatī with her hand*) Dear one, do not do so. The danger is averted.

Jīmūtaketu—(*With tears*)

Having beheld my son [who is] possessing life which is gone to the throat, as if it is without any [other] place of resort, owing to all other limbs being destroyed, how do I, a sinful wretch, not break in hundred pieces? 22

Heroine—I am indeed the most miserable one [or, dreadful] I, who, even though beholding my husband in this state, do not yet give up my life!

Queen—(*Touching the limbs of the Hero, addressing Garuḍa*) You wicked one, how indeed have you reduced to such a state the charming body of my son, wherein the beauty of youth and form had manifested itself?

Hero—Mother, say not so What has he done? Surely this [body] has been really of this nature even before [that is, from the first] See,

In this collection of fat, bones, flesh, marrow and blood, covered with skin, which is called the body and which has always a loathsome appearance, what beauty can there be? 23

Garuda—Oh magnanimous one, I suffer pain, regarding myself as if licked by the flames of the fire in hell. So, advise me so that I may be freed from this sin.

Hero—Let my father permit me, so that I might advise him as regards the remedy for this sin.

Jimūtaketu—Child, let it be done.

Hero—Son of Vinatā, listen [to this]

Garuda—(*Falling on his knees, with folded hands placed on his [fore-]head*) Command [me].

Hero—Listen.

Cease for ever from destroying life; repent again of [your] former actions; gather with effort a stream of religious merit (*puṇyam*) vouchsafing safety to all living beings—so that the sin arising from the slaughter of animals, being sunk into it, may not [though] ripening, bear [appreciable] fruit, like a small particle of salt thrown into the unfathomable mass of water in a [deep] pond 24

Garuḍa—As your honour commands.

Asleep in the sleep of ignorance, awakened by you here I shall, from this day forward, cease from the killing of all creatures. 25

And now,

May the assemblage of serpents sport happily in the great ocean—in some places, possessing the form of islands owing to the multitudes of [their] bodies expansive like sandy banks, in other places, creating the delusion of whirlpools with [their] bodies coiled, and in some places appearing like bridges, while passing from one shore to another[1] 26

Moreover,

Possessing beautiful long hair which are let loose, which hang down to the feet and which resemble thick darkness [in colour], with [their] cheeks reddish at the touch of the sun's rays for the first time [or, the morning sun's rays] as if smeared with red lead, may the serpent-damsels not counting any trouble, though their limbs are wearied, sing in this forest of sandal trees, this glory of yours through fondness! 27

Hero—Very good, oh noble one. I approve of this. Any way be of firm resolution. (*Addressing Śankhacūḍa*) Śankhacūda, you can go now to your house

(*Śankhacūḍa, sighing, remains with his head hung down*)

Hero—(*Sighing, looking at* [*his*] *mother*)

Imagining you to be torn by the ends of the beak of Garuda, that your mother, I say, must be quite afflicted by your calamity. 28

Queen—Blessed is indeed that mother who would be beholding the face of her son fallen into the mouth of Garuda and yet having his body unscathed.

Śankhacūda—Mother, this [that is, that my mother can be called blessed] would be true only if the Prince would be all right

Hero—(*Gesticulating agony*) Alas! Oh my God! These agonies cutting the vital parts, which had not been felt by me so long owing to the distraction caused by [my] delight in doing good to others, have now begun to affect me.

(*Gesticulates the dying condition*)

Jīmūtaketu—(*With excitement*) Oh child, what is it that you are doing?

Queen—Alas! Why indeed does he talk like that? (*Beating her bosom*) Let him be saved; save [him]. Here is my dear son perishing.

Heroine—Alas! Husband! You appear as if desirous of abandoning us.

Hero—(*Wishing to fold his hands*) Śankhacūda, bring together my hands.

Sankhacūda—(*Doing accordingly*) Alas! The world is [being] deprived of its lord [that is, rendered quite helpless]

Hero—(*With [his] eyes slightly opened, looking at [his] parents*) Father, mother, this is my last bow [to you].

These limbs do not possess any vitality, the ears can not hear speech containing distinct syllables and words Alas! This eye is closed all of a sudden Oh father! Life is going out of me who am [quite] helpless 29

Or, why should I lament thus! (*Repeating the stanza 'By the merit etc'. (IV 26), falls down [dead]*)

Queen—Oh son! Oh dear one! Where have you gone? Oh you, the delighter of the eyes, Jīmūtavāhana, how could you be seen again?

Jīmūtaketu—Alas, son, Jīmūtavāhana! Oh you who loved all people! Oh you, the treasure of all virtues! Where are you? Give me a reply. (*Tossing up [his] hands*) Alas! Alas!

Fortitude is without any resort; to whom should Modesty go as protector? Who is here able to bear Forgiveness? Devotion to liberality has disappeared! Truth surely has been killed. Where can poor Compassion go to-day? The world has become desolate, oh son, when you have gone to the other world! 30

Heroine—Alas! Husband! How have you gone away, leaving me! Oh extremely cruel Malayavatī, is this a sight worth seeing that you have been alive so long?

Sankhacūda—Alas! Prince! Where are you going, abandoning these persons dearer [to you] even than [your] life?

Garuḍa—(*With dejection*) Alas! This high-souled one is dead. What shall I do now?

Queen—(*With tears, looking upwards*) Oh you, divine Guardians of the quarters! Why do you not revive my dear son, by sprinkling nectar [over him]?

Garuḍa—(*With joy, to himself*) Ah, at the mention of 'nectar', I well remember now [what I ought to do]. My infamy is [as good as] wiped out, I think. So, now implor-

ing the Lord of the Gods, [that is, Indra], by means of the shower of nectar sent by him, I shall revive not only Jīmūtavāhana, but also these lords of serpents devoured [by me] before, and having only bones remaining of them. And if, although requested, he does not give [me the nectar]

tossing up the ocean by [my] wings, [and] by means of the winds of very violent velocity set into motion [by my wings], causing the twelve suns along with fire to fall down helplessly in a swoon owing to the burns [received] from the flames from [my] eyes, having pounded to dust, by my beak, the thunder-bolt of Indra, the mace of Kubera and the noose of the Lord of waters [that is, Varuna], and [thus] having conquered [all] the gods in battle, I shall let fall for a moment the shower of nectar. 31

Here I go then. (*Exit, walking about haughtily*)

Jīmūtaketu—Śankhacūḍa, what are you waiting for even now? Having collected pieces of wood, prepare the funeral pyre for my son, so that we too shall be going [that is, consigning ourselves to the fire] even along with him

Queen—Son, Śankhacūda, prepare it sharp. Without us, your brother would indeed be [quite] ill at ease.

Śankhacūda—As the elders command. Surely, I shall be ahead of you all in this case. (*Rising, gesticulating the preparation of the pyre*) Father, mother, here is the funeral pyre got ready.

Jīmūtaketu—Alas! Alas!

There shines distinctly on his head the characteristic mark of hair (*uṣṇīṣah*) and this line of small hair between the eye-brows; [his] eyes resemble a red lotus, his broad chest rivals with [that of] the lion; [his] hands also are marked with the disc; still, how have you, oh child, taken rest, by virtue of my evil deeds, without attaining to the position of the Sovereign of the Vidyādharas? 32

Queen, why indeed do you weep thus? Rise up, we shall ascend the pyre.

(*All rise*)

Heroine—(*Folding her hands, and looking upwards*) Revered Gaurī, you had vouchsafed 'The Sovereign of the Vidyādharas would be your husband.' How is it that you too have become one speaking false words with reference to me, luckless that I am!

(*Then enter Gaurī in haste*)

Gaurī—Great king, Jīmūtaketu, let not this rash act be done.

Jīmūtaketu—How, Gaurī [herself] whose sight is never futile [has arrived]!

Gaurī—(*Addressing Malayavatī*) Oh dear, how can I be one uttering false words? (*Going near the Hero, and sprinkling [over him] water from [her] gourd*)

I am pleased with you, child, obliging the worlds even with [that is, at the cost of] your life, live, oh Jīmūtavāhana 33

(*The Hero gets up*)

Jīmūtaketu—Queen, good luck! My child has come back to life.

Queen—By the grace of the Goddess Gaurī

(*Both having fallen at the feet of Gaurī embrace the Hero*)

Heroine—(*With joy*) Thank God! [My] husband has revived (*Falls at the feet of Gaurī*)

Hero—(*Seeing Gaurī, folding [his] hands*) Oh Goddess,

Oh you who give more boons than what are desired! Oh you who remove the distress of persons that bow unto you! Oh you who are the refuge [of all]! Oh Gaurī, the deity of the Vidyādharas, I salute your feet 34

(*Falls at the feet [of Gaurī]*) (*All look upwards*)

Jīmūtaketu—Oh wonder! How [there is] a shower without clouds Oh Goddess, what is this?

Gaurī—Oh king, this shower of nectar has been let fall from heaven by Garuda, the lord of birds, who has repented, in order to revive Jīmūtavāhana, as well as these lords of serpents with bones [only] remaining (*Pointing by [her] finger*) Do you not notice

these lords of serpents who have recovered their whole bodies, with their heads shining with the bright gems in the hoods, and licking up the ground with the two-fold edge of their tongues on account of the greed for the taste of nectar, are now entering the ocean in zigzag courses, developing great speed, like floods of the waters of rivers on the Malaya mountain. 35

(*Addressing the Hero*) Child Jīmūtavāhana! You do not deserve to be granted merely your life; here is another favour for you.

Having annointed you with exceedingly holy waters produced from my mind and brought here, and free from mud [arising] from the contact with the pollen of golden lotuses shaken by the shoulders of the swans, and placed in vessels of gems produced at my will, here I myself, gladly and in a moment, shall make you the Emperor of the Vidyādharas 36

Moreover,

Let this golden wheel take the lead, and this white elephant with four tusks, the black steed and also Malayavatī—behold, Oh Emperor, these jewels for you! 37

And again, here are these lords of Vidyādharas, Matāngadeva and others, impelled by me, bending their foreparts of the body with devotion, creating a row of rainbows by the rays of the crest-jewels rendered unsteady [owing to their hurry in saluting], and paying their respects to you Speak out then what further good I shall do to you.

Hero—(*Falling on [his] knees*) Can there be any further good than this?

This Śankhacūda has been saved from the jaws of the king of birds; the son of Vinatā is brought to the right path; the lords of serpents eaten up by him before have been revived, one and all, owing to my regaining my life, their lives were not given up by my parents; imperial dignity has been obtained, and [above all] you, oh Goddess, have been seen in person; what more can be desired than this, that should be again prayed for? 38

Still, let there be this

(*The concluding benediction of the actors*)

May clouds send showers of rain at the proper time, making the peacocks dance wildly with joy, and make the earth clothed up with a growing continuous green harvest, and may people, free from calamities, and collecting religious merit with minds free from jealousy, be ever rejoicing, delighted in the company of relatives and friends ! 39

And again,

May welfare attend all the worlds, may all creatures be intent on doing good to others, may all evil things perish, and may people be happy everywhere ! 40

(*Exeunt Omnes*)

END OF ACT V.

END OF THE DRAMA STYLED NāGāNANDA.

NOTES

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ACT I.

It is a convention of Sanskrit dramatists to begin their plays with a benedictory verse or verses in praise of some deity. Before the actual representation of the play commenced, an elaborate religious ceremony called the Pūrvaranga had to be performed to appease the stage-deity. The fifth Adhyāya of the *Nāṭyaśāstra* of Bharata, gives a detailed description of this Pūrvaranga and its different divisions. Of course, in practice, it was not to be expected that the Pūrvaranga in its entirety could always be performed, and in course of time, it appears that all the other divisions came to be honoured only in theory, and only the Nāndī—the concluding prayer of the Pūrvaranga—came to be rigorously performed. Thus the *Sāhityadarpaṇa* remarks: प्रत्याहारादिकान्यङ्गान्यस्य भूयांसि यद्यपि । तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये । VI. Pariccheda. Śivarāma, a commentator on our play, also adds केचित् तामप्यतीत्य नान्द्यन्त इत्येवारभन्ते । referring apparently to plays like those of Bhāsa (?) newly discovered by T. Ganapati Shastri of Trivandrum It must be remarked, however, that even those plays that begin with the stage-direction नान्द्यन्ते सूत्रधारः, do put a verse in the mouth of the Sūtradhāra, which, for all practical purposes, satisfies the definition of a Nāndī According to Bharata, the Sūtradhāra is to recite the Nāndī (सूत्रधारः पठेन्नान्दीं मध्यमं स्वरमाश्रितः) and then depart, his place being taken by an actor similar to him (प्रयुज्य विधिनैवं तु पूर्वरङ्गं प्रयोगतः । स्थापकः प्रविशेत्तत्र सूत्रधारगुणाकृतिः ॥) the Sthāpaka, who is to carry on the Prologue to the play. In practice, however, it is the Sūtradhāra himself who conducts the Prologue. The reason why no stage-direction is given before the Nāndī verses, indicating as to who recites them, etc seems to be that there should be absolutely nothing to precede the Mangala which must be the very first thing for every

undertaking, so as to ward off any obstacles and to ensure the successful completion of the work undertaken.)

The Nāndī (for definition, see Appendix A) is so called, because the Gods rejoice at it ([illegible] नन्दयतीति नान्दी) It may be in praise of Gods, Brāhmaṇas or kings, but usually it praises some God and contains an Āśīrvacana.) Nāgānanda is the only play extant so far, which praises a non-Brahmanical deity, Buddha, whom however, catholic Hinduism has managed to bring within its fold by looking upon him as the ninth avatāra of Viṣṇu (Cf निन्दसि यज्ञविधेरहह श्रुतिजातम्, सदयहृदयदर्शितपशुघातम्। केशव धृतबुद्धशरीर जय जगदीश हरे। Gīta. I) The other two plays of Srī Harṣa, viz Ratnāvalī and Priyadarśikā, praise Śiva and Gaurī in their opening verses. It is obvious, therefore, that our play must have been composed by Srī Harṣa when he had been definitely inclined towards Buddhism. Srī Harṣa, nevertheless, did remain an admirer of Hinduism as is clear from Nāgānanda itself.) (See Introduction)

1. CONSTRUE ध्यानव्याजम् उपेत्य कां चिन्तयसि, चक्षु उन्मील्य अनङ्गशरातुरम् इमं जन क्षणं पश्य, त्राता अपि नो रक्षसि, मिथ्याकारुणिक असि त्वत्त. निर्घृणतर अन्य पुमान्, इति मारवधूभि बोधौ सेर्ष्यम् अभिहित जिन व पातु। (शार्दूलविक्रीडितम्).

This verse describes the temptation of Gautama Buddha by the nymphs of Māra who is the Buddhistic Satan. Gautama Buddha was a Prince of the Sākya clan, born at Kapilavastu, about 563 B. C., of Suddhodana and Māyādevī. He left his wife and a newly-born son, being disgusted with the misery in the world, and went to the forest to practise severe penance After practising rigorous austerities at various places, he betook himself to the Bodhi tree at Gaya, where he ultimately succeeded in securing the saving knowledge and becoming Buddha, the perfectly enlightened one. While he was about to secure enlightenment, Māra tried his utmost to thwart him in all sorts of ways Māra, the evil one (Pāli, pāpiman) is mentioned in the Atharvaveda which mentions him along with Yama, Mṛtyu and others. In Buddhist scriptures, Māra is the personal enemy and tempter of Buddha and Buddha's

disciples. He is often said to be Kāma (desire) and typifies sensual life. He is described to have three daughters, Desire, Unrest and Pleasure (Tanhā, Arati, and Rati) in old literature, but later on, the number of daughters came to be multiplied and later literature speaks of sixteen daughters of Māra. The Amarakosa gives Māra as a synonym for Madana (म्रियते अनेन मारयति वा). The idea of trying to entice ascetics away from their meditation by means of nymphs, is quite a common one in Sanskrit literature. (See the twenty-first Adhyāya of Lalita-Vistāra in this connection). ध्यानव्याजम्—the pretext (व्याज) of meditation. ध्यान *is one of the eight stages of Yoga* and is defined by Patañjali as तत्र प्रत्ययैकतानता. It means thinking of the same thing with a concentrated mind. The Māravadhūs mean to say that Gautama was not meditating upon the Highest at all, it was really some beloved woman that he was thinking of. In order to facilitate concentration of mind, Gautama had closed his eyes while meditating. The ladies now want him to open his eyes and to look at their extraordinary beauty, even for a moment. The eyes once feasting upon their beauty, they think, would never like to be closed क्षणं might be taken with उन्मील्य also, 'opening your eyes at least for a moment'. चक्षुः might mean 'eyes,' or 'an eye'. The ladies say that they would be satisfied if Gautama would be pleased to open even one of his eyes and to look at them. अनङ्गस्य (नास्ति अङ्गम् अस्य असौ अनङ्गः) शरैः आतुरम् distressed by the arrows of the God of love who is called the 'bodiless one' as his body was burnt down to ashes by Śankara, when the former wanted to obstruct the penance of the latter. Read क्रोधं प्रभो संहर संहरेति यावद्गिरः खे मरुतां चरन्ति। तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥ *Kumāra* III. 72. अनङ्ग may also be explained as नास्ति अङ्गं ज्ञानम् अस्मादिति. The God of love is described as being also पुष्पबाण and पञ्चबाण with a flowery bow. The five arrows are—अरविन्दमशोकं च चूतं च नवमल्लिका। नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः॥ or उन्मादनस्तापनश्च शोषणः स्तम्भनस्तथा। संमोहनश्च कामस्य पञ्चबाणाः प्रकीर्तिताः॥ इमं जनम्, means here 'us', referring to the speakers themselves. This use of अयं जनः referring to the speaker and meaning 'I', is quite common in Sanskrit literature. Cf.

जनमिममनुरक्तं विद्धि नाथेति गेये। *Mālavikā* II. नो indecl. meaning 'not'. You are called the saviour, but you do not protect us, which you are expected to do. You are also called the compassionate one, but that is equally false and you are really the most cruel person we have ever met. निर्घृण, one who has no घृणा (pity), that is, cruel. The *v. l.* स कोऽन्यः पुमान् would mean 'who is that other person who is more cruel than you?'. The *v. l.* वारवधूभि 'by courtezans' is obviously a clerical error for मारवधूभि बोधौ at the enlightenment (विशुद्धबुद्धिसतानो बोधिरित्यभिधीयते।) or, under the बोधि (that is, अश्वत्थ) tree, seated under which, Gautama secured the saving knowledge. सेर्ष्यं jealously. जिन One of the epithets of Buddha, (सर्वज्ञः सुगतो बुद्धो धर्मराजस्तथागत। समन्तभद्रो भगवान्मारजिल्लोकजिज्जिनः॥ षडभिज्ञो दशबलोऽद्वयवादी विनायकः। मुनीन्द्रः श्रीघनः शास्ता मुनिः॥ *Amara.*), the Conqueror, जयतीति Śivarāma curiously enough, explains it as जानातीति The *v. l.* बुद्धो जिनः involves some tautology, as both are the epithets of Buddha One of the epithets would have to be taken in its root-sense. The Māra nymphs thus try to allure Buddha by alternately flattering and denouncing him. वः referring to the audience. The Sūtradhāra means to say that by virtue of the Nāndī sung by him, there would be no difficulty as regards the successful performance of the play.

2. CONSTRUE : चापम् आकृष्य कामेन, हतपटुपटहावल्गिभिः मारवीरैः, भ्रूभङ्गोत्कम्पजृम्भास्मितललितवता दिव्यनारीजनेन, प्रह्वोत्तमाङ्गैः सिद्धैः, पुलकितवपुषा वासवेन, बोधौ अवाप्तौ ध्यायन् अचलितः इति विस्मयात् दृष्टः मुनीन्द्रः वः पातु। (स्रग्धरा).

This verse refers to the effect produced on friend and foe by Gautama's successfully withstanding the temptation. Everybody was wonder-struck to see that Gautama remained absolutely unmoved. Kāma and the warriors of Māra expected confidently to see Gautama succumb to the temptation, Kāma quite ready to shoot his arrows if Gautama showed the least sign of hesitation, the Māravīras prematurely exulting in the thought that their master was as good as victorious. It is not quite clear whether we are to suppose that Kāma had already darted his arrows at Gautama, in which case the idea would be

that Kāma, when he found that Gautama was unmoved, was so surprised that he forgot to restore his bow to the original condition or was made to stand in the very position by the power of Buddha. कामेन आकृष्य चापं ought to have been rather आकृष्टचापेन कामेन to keep up the symmetry of the other epithets in the instrumental case. The Māravīras are the ten chief sins of which Kāma is one. Though Kāma is thus included in the list of Māravīras, the poet mentions him separately because he was to play the most important part in the present case. Or, perhaps the poet uses कामेन for मारेण with a view to reconcile the mythology of Buddhism and Brahmanism. हताः पटवः (loud sounding) पटहाः यैः तथोक्ताः आवल्गन्ति (dancing or moving haughtily) इति तैः. The Māravīras had commenced sounding the drums to commemorate their victory of which they were too sure. भ्रूभङ्गश्च (भ्रुवोः भङ्गः) उत्कम्पश्च जृम्भा च स्मितं च ललितं च एतद्वता ललित is any graceful amorous gesture in women. हस्तपादाङ्गविन्यासभ्रूनेत्रौष्ठप्रयोजितम् । सुकुमारविधानेन ललितं तन्निगद्यते ॥ *Bharata*; वाग्विषयोर्मधुरता तद्वच्छृङ्गारचेष्टितं ललितम् or सुकुमारतयाङ्गानां विन्यासो ललितं भवेत् *Sāhitya* III; सुकुमाराङ्गविन्यासो मसृणो ललितं भवेत् । *Daśarūpa* II. The reading...चलितदृशा, would mean 'with their eyes wantonly playing as they frowned' etc नारीजन—a galaxy of damsels, जन being used in the sense of 'a group or collection'. The expression refers to celestial damsels in general and may include the Māravadhūs spoken of in the first verse. दिव्यः (दिवि भवः) यो नारीजनः तेन प्रह्वं (bent down, नत) उत्तमाङ्गं येषां तैः. सिद्धs are those godly beings who are possessed of the eight Siddhis or superhuman powers, (अणिमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा । ईशित्वं च वशित्वं च तथा कामावसायिता ॥). The expression might mean also 'sages in general'. सिद्धs are also semi-divine beings like the Gandharvas, Vidyādharas, etc but that meaning is here only suggested to make the verse suggestive of the plot of the play. पुलकितं (पुलकाः [horripilation] संजाताः अस्य तत् पुलकितम्, 'तदस्य संजातमिति' तारकादिभ्य इतच्) वपुः यस्य तेन. वासव is Indra (वसवो देवा वसूनि रत्नान्यस्य वा सन्ति । वसोरपत्यमिति वा । दैत्याना वासं चाति वा ।) whose body had the hair standing on end, owing to the sentiment of विस्मय at the feat of Buddha. बोधेः अवाप्तौ—Buddha continued his meditation unmoved (अचलित) not minding what was going on, as

he wanted to secure the saving knowledge. The locative अवाप्तौ is used to signify the object that is sought, cf चर्मणि द्वीपिनं हन्ति दन्तयोर्हन्ति कुञ्जरम् । केशेषु चमरीं हन्ति सीम्नि पुष्कलको हतः ॥ or बोधिरवाप्तौ may simply mean 'at the time of securing enlightenment'. The reading बोधिरवाप्तो would mean 'reached by the knowledge' and is obviously an awkward expression. ध्यायन् यो योगपीठादचलित would mean 'who meditating, was unmoved from his posture of Yoga'. योगपीठ—a posture described in the Yogasūtras, suitable for profound and abstract meditation अचलित,—it would have been better if the poet had said न चलित, as the negative loses its emphasis when compounded मुनीन्द्र, (मुनिषु इन्द्रः) the Muni *par excellence*, one of the epithets of Buddha. If Kāma is identified with Māra, the Māravadhūs would be the Apsarases, Rambhā, Urvaśī, Menakā etc , and the Māravīras would be, Vasanta, Malayānila etc Cf the third Nāndī verse in the *Veṇisaṁhāra* for the idea of one person being observed by others with different feelings, दृष्टः सप्रेम देव्या किमिदमिति भयात् संभ्रमाच्चासुरीभिः । शान्तान्तस्तत्त्वसारैः सकरुणमृषिभिर्विष्णुना सस्मितेन ॥ etc.

These two verses form the Nāndī of the play. Bharata lays down the length of the Nāndī to be either eight or twelve padas (...नान्दी पदैर्द्वादशभिरष्टभिर्वाप्यलंकृताम् ॥). The meaning of पद is not quite certain. The ordinary meaning of पद, viz. 'a word' does not suit here. If पद is taken to mean 'the quarter of a stanza', our Nāndī becomes aṣṭapadā. The Nāndī in the plays of Kālidāsa, consists of only one verse पद in that case would have to be taken to mean 'half of the line as determined by a caesura', so as to make it conform to the rule of Bharata As a matter of fact, poets do not seem to have observed this rule to the letter The *Ratnāvalī* has as many as four verses for its Nāndī, the *Priyadarśikā* has only two. Another dictum of Bharata lays down that the Nāndī should be suggestive of the plot of the play (आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थसूचकः नान्दीति कथ्यते ।) *Sāhitya* and *Daśarūpa* also speak of श्लोकैः काव्यार्थसूचकैः The Nāndīs of some plays do indeed suggest the plot, but in most cases, the suggestion is not so striking And it is positively amusing to notice the frantic efforts made by the commentators to screw out

some meaning from the Nāndī, suggestive of the plot. Our Nāndī is tolerably kāvyārthasūcaka Thus the expression त्रातापि नो रक्षसि may refer to the mild chastisement administered by Jīmūtaketu to the Hero in V. 20 for not having thought of his parents in saving the serpent, as also the lamentations of Malayavatī, Śankhacūda and the mother of the Hero. The second verse suggests how the Hero could not be moved from his determination to sacrifice his own body by considerations about his wife and parents, and how the Gods themselves signified their approbation of the act, and how the Siddhas and the Vidyādharas bent down their heads to worship the Hero.

The Sūtradhāra is the Manager who holds, as it were, the threads of the play in his hands (सूत्रं धारयतीति, नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्सबीजकम् ।). The name appears to have been derived from that of an exhibitor of dolls and paper figures, exhibitions of which seem to have preceded dramatic representations which were evolved out of them. 1·2·2' अलमतिविस्तरेण Enough of prolixity. अलं is used in the sense of 'enough of' with the instrumental case. This is a stock expression in the mouth of the Sūtradhāra in Sanskrit plays The विस्तर refers not to the extent of the Nāndī, but that of the whole Pūrvaranga, hence we have such an expression in the *Uttararāmacarita*, which has a very small verse for its Nāndī. The whole passage from अलमतिविस्तरेण to the end of the 3rd verse (श्रीहर्षो निपुण. कवि· ..) occurs *mutatis mutandis* in *Ratnāvalī* and *Priyadarśikā* also, thus indicating the common authorship of the three plays. इन्द्रोत्सव—a festival in honour of Indra, when a great flag (ध्वज) was erected and worshipped Raghu IV· 3 (पुरुहूतध्वजस्येव तस्योन्नयनपङ्क्तयः ।) mentions the पुरुहूतध्वज, on which Mallinātha remarks—पुरुहूतध्वज इन्द्रध्वज । स किल राजभिर्वृष्टयर्थं पूज्यत इत्युक्तं भविष्योत्तरे —' एवं य कुरुते यात्रामिन्द्रकेतोर्युधिष्ठिर । पर्जन्यः कामवर्षी स्यात्तस्य राज्ये न संशयः॥' इति । ' चतुरस्रं ध्वजाकारं राजद्वारे प्रतिष्ठितम् । आहु. शक्रध्वजं नाम पौरलोकसुखावहम् ॥ ' इति. The festival was celebrated in the first half of the month of Bhādrapada Plays were generally enacted in ancient times on festive occasions like the spring-festival (vide the Prologue to *Mālavikā*) or Indra-festival or some Devayātrā (vide the prologue to *Mālatī*) when a

large gathering could reasonably be expected. In the first Adhyāya of the *Nāṭyaśāstra*, a reference is made to Indradhvaja, from which it appears that the first drama was enacted on this occasion (अयं ध्वजमहः श्रीमान् महेन्द्रस्य प्रवर्तितः। अत्रेदानीमयं वेदो नाट्यसंज्ञः प्रयुज्यताम्॥ ततस्तस्मिन् ध्वजमहे निहतासुरदानवे। प्रहृष्टामरसंकीर्णे महेन्द्रविजयोत्सवे॥ नान्दी कृता मया पूर्वमाशीर्वचनसंयुता। etc.) For other details about the festival, vide *Bṛhatsaṃhitā* XLIII. 1.23 श्रीहर्षदेव—King Śrī Harṣa. देव is a title of honour added to the names of kings. For Śrī Harṣa see Introduction. पादौ पद्मे इव पादपद्मौ तौ उपजीवति इति तेन This shows that Śrī Harṣa was an Emperor. 1.24 अपूर्वा (न विद्यते पूर्वं यस्याः सा) या वस्तुरचना तया अलङ्कृतम्, or अपूर्वं यत् वस्तु रचना च ताभ्याम् अलङ्कृतम्. वस्तु is the plot, the subject matter of the play. विद्याधरजातक—one of the जातक stories of Buddha, in which Buddha is described as being born a Vidyādhara in one of his previous births. Nearly 500 जातक stories describing the various births of Buddha are available, but a विद्याधरजातक is not extant. Either it is lost, or we must suppose that the poet is not referring to a regular Buddhist Jātaka story, but to some other material, as for instance, the *Bṛhatkathā* of Guṇāḍhya, which furnished the basis of the plot. The reading विद्याधरचक्रवर्ति seems to be an emendation to get rid of the difficulty in understanding the expression विद्याधरजातक. 1.25 प्रतिबद्धं, connected with, based on. नागानन्दम्—(1) नागानाम् आनन्दः तमधिकृत्य कृतं नाटकम्, according to the Sūtra of Pāṇini, 'अधिकृत्य कृते ग्रन्थे' (IV. 3.87,) a drama having for its subject, the joy of serpents, owing to the promise of Garuḍa not to molest them any further, as is described in the fifth Act. (2) or, नागानाम् आनन्दः नागानन्दः। This word is then metaphorically identified with the drama, the identification being based upon प्रतिपाद्यप्रतिपादकभाव. It thus becomes an adjective to नाटक, and so we get the neuter form नागानन्दम्. The adjective नागानन्दम् again, is to be understood as a noun in the sense of the drama of that name, according to Vāmana's dictum, विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ।. (3) नागानाम् आनन्दः वर्ण्यते यस्मिन् तत्, (a case of व्यधिकरणबहुव्रीहि compound) श्रोत्रपरंपरया—श्रोत्रयोः परंपरा तया, lit. by a series of ears; by hearsay. I.26 प्रयोगतः in representation on the stage. सकलजनानां हृदयानि आल्हादयितुं शीलम् अस्य तस्य. I. 2.7 अनुग्रह favour, obligation. यथावत्—

adv. in the proper manner, or it might be taken to mean 'exact' so as to have the force of an adj. to प्रयोग. प्रयोगेण नाटयितव्यम् should be enacted in the form of a stage-performance. The passage from अस्मत्स्वामिना (in I. 2.3) to नाटयितव्यम्, contains the instruction given to the Sūtradhāra by the राजसमूह. नेपथ्यरचना—arrangement of the tiring room (कुशीलवकुटुम्बस्य स्थली नेपथ्यमुच्यते ।) where the actors dress themselves. नेपथ्य also means the 'curtain' as in I. 3. 2. It also means 'dress or costume' (नयति इति, निनो (नेत्रस्य) नेर्नेतुर्वा पथ्यम् । 'नेपथ्यं तु प्रसाधने । रङ्गभूमौ वेषभेदे ' इति हैमः ।) आवर्जितानि, secured, won.

3. CONSTRUE : श्रीहर्षः निपुणः कविः, एषा परिषद् अपि गुणग्राहिणी, बोधिसत्त्वचरितं च लोके हारि वयं च नाट्ये दक्षाः, इह एकैकं वस्तु अपि वाञ्छितफलप्राप्तेः पदम्, किं पुनः मद्भाग्योपचयात् समुदितः गुणानाम् अयं सर्वः गणः । (शार्दूलविक्रीडितम् ।)

The Sūtradhāra explains why he considers that the minds of the audience are as good as being won over by him. He says that all the good points which go to enthrall the minds of the spectators are possessed by him and so he can confidently expect to see his work applauded by them. First, Śrī Harsa is a gifted (निपुण) poet, he has the genius of a true dramatist. The play produced by such a well-known poet of a high order is bound to appeal to the audience. Secondly, the audience also is an appreciative one. They know how to enter into the spirit of the poet and to look at his work sympathetically and not in a carping spirit. This flattering reference to the audience need not be taken to suggest that the poet is not quite confident of his powers. The *Nāṭyaśāstra* thus describes an ideal Preksaka, अव्यग्रैरिन्द्रियैः शुद्ध ऊहापोहविशारदः । व्यक्तदोषोऽनुरागी च स नाट्ये प्रेक्षकः स्मृतः ॥ यस्तुष्टे तुष्टिमायाति शोके शोकमुपैति च । दैन्ये दीनत्वमभ्येति स नाट्ये प्रेक्षकः स्मृतः ॥ XXVII. 51-52. Thirdly, the plot itself of the play is such that it would at once attract the audience. Who indeed would not like to see and hear the deeds of a Bodhisattva? (A Bodhisattva is 'one whose essence is perfect knowledge') or to be accurate historically 'one who is on the way to the attainment of perfect knowledge, *i. e.* a future Buddha'. A Buddhist commentator explains sattva as abhiprāya, so that the expression would mean

'one whose intentions are fixed on perfect knowledge' A Bodhisattva has to take some more births, before he can become a perfect Buddha. (See *Ency. of Religion and Ethics* Vol. 2, Pp. 739 753) Kṣemarāja in his *Bṛhatkathā-mañjarī* says, जीमूतवाहनस्यैतदवदानं निशम्यताम् । बोधिसत्त्व न हि कृता दयावान् बहुसत्त्वनुम् ॥ Commenting on स्वविनिर्जितनिर्जितबोधिसत्त्वं (*Nāgā* X) Jagaddhara says बोधिसत्त्वो जीमूतवाहनस्य. In our play also, (V 10-3) Garuḍa says किं बहुना । बोधिसत्त्व एवायं मया व्यापादितः ।, hence the reading बोधिसत्त्वचरितं seems to be the genuine reading The reading विद्याधरचरितं is obviously faulty, as Jīmūtavāhana was the lord of the Vidyādharas; nor can his position as the husband of Malayavatī, the Siddha princess, entitle him to be called the Lord of the Siddhas who are in no way subordinate to the Vidyādharas Again, how can the विद्याधरचरित referred to in a general way, necessarily be attractive to all? While the acts of a Bodhisattva, whoever he might be, are bound to be attractive to an audience that could tolerate a Nāndī in honour of Buddha, and thus could show some sympathy at least towards Buddhism And lastly, the Sūtradhāra says, he and his colleagues have been experts in the art of dramatic representation नाट्य dramatic art in general. Read the fine description of नाट्य given by Kālidāsa in *Mālavikā* I देवानामिदमामनन्ति मुनयः कान्तं क्रतुं चाक्षुषं रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा । त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥ Even a single one of the four merits referred to by the Sūtradhāra is competent to make the representation successful, it goes without saying therefore that when all the above four merits are found together, the success would be quite complete वस्तु is used in the ordinary sense, 'a thing' इह=अस्मिन्प्रयोगे, वाञ्छितं यत् फलं तस्य प्राप्ते The वाञ्छितफल is winning over the minds of the audience and making the representation a complete success किं पुनः what then should be said? It goes without saying मद्भाग्यस्य (मम भाग्यं मद्भाग्यं) उपचयात् (excess, accumulation). This verse (as from *Ratnāvali*) is quoted in *Sāhitya* VI, also in रसार्णवसुधाकर p 269 to illustrate Prarocanā, with the remark, प्रस्तुताभिनयेषु प्रशंसातः श्रोतॄणां प्रवृत्त्युन्मुखीकरणं प्ररोचना । I 3 1 गृहिणी, the housewife, the mistress who rules supreme over house-hold affairs समीहित -

—गीतं वाद्यं नर्तनं च त्रयं संगीतमुच्यते । I. 3. 2—नेपथ्याभिमुखम् towards the curtain. After this stage-direction, the Trivandrum edition reads an additional verse द्विजपरिजन etc. 'Oh lady! You who are beneficial to Brāhmanas, servants and relatives! You who are the swan on the lake in the form of my house! You who are, possessed of a tender nature! You who are the day-lotus plant for the moon in the form of other men [besides the husband]! Come here for some purpose.' The कमलिनी opens its petals during the day and closes them at night; so that the expression means that the lady shuns all strangers and is devoted to her husband alone. This verse is not to be found in most of the editions and has no special propriety at all, hence it is not admitted in the text. It has a parallel in the following verse from the Prastāvana in the *Mudrā* I, गुणवत्युपायनिलये स्थितिहेतोः साधिके त्रिवर्गस्य । मद्भवननीतिविद्ये कार्याचार्ये (*v. l.* कार्योदार्ये) द्रुतमुपेहि ॥ I. 3 5.—किं...रुद्यते is an impersonal construction A verbal contrast is also intended between आनन्द in the expression नागानन्दे, and रोदन in किं रुद्यते. I. 3. 10—तात–here, the father-in-law, and आर्या mother-in-law. स्थविरस्य भावः तस्मात जात निर्वेद. यस्य स. The Marathi word थेरडा is to be derived from थविर, the Prakrit form of स्थविर (an old man). The reading अदूरजातनिर्वेद· means 'greatly disgusted.' न विद्यते दूरं यथा तथा जातनिर्वेद. । कुटुम्बस्य भार· तस्य उद्वहने योग्य. The Naṭī here speaks the Prakrit language All low characters, including women, also Vidūsaka etc. generally speak Prakrit in dramas, only the higher characters having the privilege of speaking Sanskrit See *Nātya* XVII. भिक्षुचक्रचराणां प्राकृतं सम्प्रयोजयेत् । बाले ग्रहोपसृष्टे च स्त्रीणां न प्रकृतौ तथा ॥ नीचे मत्ते सलिङ्गे च प्राकृतं पाठ्यमिष्यते ॥ 35-36 Bharata also gives directions as to which Prakrit is to be used in the case of different characters, मागधी तु नरेन्द्राणामन्तःपुरनिवासिनाम् । चेटानां राजपुत्राणां श्रेष्ठिनां चार्धमागधी ॥ प्राच्या विदूषकादीनां धूर्तानामप्यवन्तिजा । नायिकानां च सखीनां च सूरसेनाविरोधिनी ॥ etc *ibid* 50,51 I. 3. 12 किं युज्यते what is right or proper for the occasion? गुरो [illegible] तेषां परिचर्या तस्याः सुखम्

4 CONSTRUE: क्रमागतम् [illegible] अपि वन यामि [illegible] (चतुर्थः)

क्रमागतम् handed down in order from father to [illegible] hereditary Thus introducing Jīmūtavāhana, the Hero [illegible]

the audience, the Sutradhāra makes his exit along with the Naṭī This verse is quoted by Dhanika in his com on *Daśarūpa* to show the निर्जिगीषुता of the Hero (p 37) Here ends what is called the Prastāvanā or Prologue (प्रस्तावना सूच्यते प्रस्तुतमनया) For the definition of प्रस्तावना and its five sub-divisions see Appendix A. From the definition in *Sāhitya* it appears that आमुख is but another name for प्रस्तावना. The रसार्णवसुधाकर however makes प्रस्तावना and स्थापना as two divisions of आमुखम् (प्रस्तावना स्थापनेति द्विधा स्यादिदमामुखम् । p 271)

६ In the Prologue, the Sūtradhāra holds conversation with the Naṭī or Vidūṣaka or Pāripārśvaka and in course of that conversation introduces, in an interesting manner, some character in the play to the audience and makes his exit He also gives some information about the poet himself in the Prologue. Our Prastāvanā is of the प्रयोगातिशय type (एषोऽयमित्युपक्षेपात्सूत्रधारप्रयोगतः । पात्रप्रवेशो यत्रैष प्रयोगातिशयो मतः) as the Sūtradhāra introduces Jīmutavāhana with the words यथा एषः जीमूतवाहनः. It may also be said to belong to the अवगलित type (यत्रैकत्र समावेशात्कार्यमन्यत्प्रसाध्यते । प्रस्तुतेऽन्यत्र वान्यत्स्यात्तच्चावगलितं द्विधा ॥ *Dasarūpa* III. 11, 14)

The Prastāvanā to our play is both short and sweet. The Sūtradhāra describes himself as being in a similar condition to that of the Hero and thus quite naturally introduces him to the audience. We however wish to draw the attention of the reader to one point. While referring to Śrī Harsa, the expressions राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेन अस्मत्स्वामिना श्रीहर्षदेवेन, तत्तस्यैव राज्ञः सकलजनहृदयाह्लादिनः are used. It is true that a poet does describe himself at times (vide the Prologue to *Mālatī*) in a more or less boasting vein, but we are not sure whether Harsa would have used the highly complimentary epithets referred to above, with reference to himself. Can it be that the whole passage which is to be found in all the three plays that go under the name of Śrī Harsa, was written by some court-poet of his, and not by Śrī Harsa himself? The prologue to the *Mṛcchakaṭika* which goes under the name of another king, Sūdraka, similarly shows evidence of being tampered with by some other hand.

THE MAIN SCENE.

[Jīmūtavāhana, the Hero and the Vidyādhara Prince, has left his kingdom in the hands of his ministers, and followed his father Jīmūtaketu and his mother to the forest, in order to wait upon them who had taken to forest-life on account of old age. Jīmūtavāhana's friend, Vidūsaka, tries to impress upon the mind of the Hero, the desirability of enjoying the pleasures of royalty and also of his presence in his own kingdom, lest it might be invaded by his rival Matanga. The Hero declares that, to him the kingdom or for the matter of that, anything in the world is nothing as compared to the service of his parents, and that he would be too glad to part with his kingdom, which however, he had not done as yet, solely out of consideration for his father's orders. The Hero and Vidūsaka both go to the Malaya mountain to find out some suitable abode for residence, as directed by Jīmūtaketu. The Hero is pleased with the scenery on the mountain and determines to make it his abode. In the meanwhile, he hears some singing at a distance and following the sound, comes across Malayavatī, the Siddha Princess (without knowing her to be such) at the temple of Gaurī, and falls in love with her. Malayavatī also is attracted by him. While a formal conversation is going on between them, a sage arrives to call Malayavatī back to her place, it being noon time After Malayavatī is gone, the Hero and Vidūsaka also repair to their residence.]

नायक—the Hero, Jīmūtavāhana. Generally the proper name of the Hero,or a name peculiar to his position is given in plays. In his other two plays, the author follows the usual custom Thus in the *Ratnāvalī*, the hero is designated राजा When Malayavatī is introduced, (I. 12 12), the stage-direction mentions her by name, but later on she is called the Nāyikā, apparently to correspond to Nāyaka. Probably the poet had recourse to this method so as not to confuse the names, Jīmūtavāhana and Jīmūtaketu, which both come together in the fifth Act, and the possible abbreviation of both of which would be

Jimūta.' विदूषक—For definition, see Appendix. Vidūṣaka is a conventional character in Sanskrit drama, who supplies the humorous element in the play. It is his business to provoke laughter by his actions, dress, manners, words etc He is also the confidant of the Hero and his adviser in love-affairs" He is rightly called the Narmasaciva of the Hero

5 CONSTRUE · (इदं यौवनं) रागस्य आस्पदम् इति अवैमि, ध्वंसि इति मे न प्रत्यय, कृत्याकृत्यविचारणासु विमुखम् (इति) क्षितौ को वा न वेत्ति, इन्द्रियवशगम् इदं यौवनम् एवं निन्द्यम् अपि पितरौ भक्त्या शुश्रूषमाणस्य मे यदि इत्थम् एव याति, (तर्हि) प्रीत्यै भवेत्। (शार्दूलविक्रीडितम्)

Jimūtavāhana means to say that no one who has thought over the matter, would find any relieving feature in youth It is so altogether bad It is susceptible to passion, does not know what it should do or should not do, being swayed by emotion and is thus unable to take a dispassionate view of things, it is a slave to the senses and above all, it lasts for a short time only No sane man, therefore, would ever think of liking youth But in his case an exception can be made as he has been passing his youth in doing nothing but serving his parents, and as long as it is thus utilised, he would look upon it as his friend आस्पदम्, ध्वंसि and विमुखम् are all predicates of यौवनम् ध्वंसि न इति न = ध्वंसि एव, two negatives making one emphatic affirmative कृत्यं च अकृत्यं च तयो विचारणासु विमुख-averse to. इन्द्रियवशगम् under the control of the senses If we take it to mean 'the master of the senses' (इन्द्रियाणि वशे यस्य), the third line would have to be construed as इदं यौवनम् एवं निन्द्यम् अपि इन्द्रियवशं सत् प्रीत्यै भवेत्, youth would be to my delight, if only it would control the senses इन्द्रिय is derived as इन्द्रस्य आत्मन लिङ्गम् The reading ईप्सितफलप्राप्त्यै would mean 'youth, contemptible though it is, would secure me my desired object', on which Jīvānanda, the Calcutta editor, remarks मन्दमपि वस्तु शुभकर्मणि व्याप्रियमाणं शुभफलदं भवतीति भाव । It is not clear however what the desired object is that is referred to I 5 5—The reading ननु निर्विण्ण एव would mean, 'I say, you are now indeed tired ' It is obviously less emphatic. जीवन्तौ एव मृतौ तयो —dead though living, i e dead for all practical purposes owing to old age. Vidūṣaka does not

like to see the Prince betaking to a forest-life, when he ought to have been on his throne, ruling over the people and enjoying the pleasures of youth. गुरुचरणाना शुश्रूषा तस्यां निर्बन्धात् निर्बन्ध—persistence. इच्छया परिभोग' तेन रमणीयम्

6. CONSTRUE : पितु पुर' भुवि तिष्ठन् यथा भाति तथा सिंहासने (भाति) किम्, तातस्य चरणे सवाह्यत हि यत् सुख (तत्) राजके (अस्ति) किम्, गुरोः भुक्तोज्झिते भुक्ते या धृति असौ भुवनत्रये भुक्ते (अस्ति) किम्, उज्झितगुरोः राज्यं खलु आयास तत्र कश्चित् गुण अस्ति (किम्) । (शार्दूलविक्रीडितम्).

The Hero tries to show Vidūsaka that the latter's idea, that the pleasures of the kingdom are superior to the pleasure derived from the service of the parents, is quite wrong. Uneasy lies the head that wears a crown which again, in comparison to the service of the elders, fades into absolute insignificance. A king seated on his throne and proudly issuing his commands, seems to those who do not think properly, to be an object fit to be envied, but what a heavenly happiness is secured by one when one bows down humbly waiting for commands from one's parents! The happiness derived from serving one's parents is far superior to that derived from being ourself served by the feudatory princes The mastery of the whole universe cannot vouchsafe happiness which can be compared to the happiness derived from the idea that one has been able to make one's parents happy. राजक-a collection of kings, राज्ञां समूह' । गोत्रोक्षोष्ट्रोरभ्र इति वुञ् । the feudatory princes The reading राज्यतः 'from the kingdom' is also a good one, and is found in Dhanika's com on *Daśarūpa* where this verse is quoted to show the निर्जिगीषुता of the Hero (p. 37). Each of the lines of the verse contains a question of appeal requiring an answer in the negative. This symmetry would be broken in the second line if the reading of the Trivandrum edition किं सवाह्यत सुखानि चरणौ तातस्य किं राजकम् is accepted. The meaning is 'what are pleasures to me, what the collection of kings, when I am shampooing the feet of my father?' In the second line, तत् corresponding to यत् is wanting, and in the third, असौ is used instead of सा, or if we construe या असौ धृति', सा is wanting. The meaning however is sufficiently clear. धृतिः satisfaction, happiness. आदौ भुक्तं पश्चात् उज्झितं भुक्तोज्झितं

तस्मिन्, इङ्गितं गूढं येन तथा I. 6. 1— आत्मगतम् or स्वगतम् means 'to oneself' अश्राव्यं खलु यद्वस्तु तदिह स्वगतं मतम्। An आत्मगत speech is supposed to be not heard by the other actors (if any) on the stage, though obviously it has to be uttered loudly enough so as to be heard by the audience प्रकाशम् Aloud. It is सर्वश्राव्यम्. I 6. 5—नाहं...भणामि, Vidūṣaka means to say that the Hero has misunderstood him; he did'not intend to draw his attention merely to the *pleasures* of the kingdom, but there were likewise certain *duties* as regards the kingdom, which could not be so easily brushed aside And it was this aspect of the matter which he wanted to emphasise.

7 CONSTRUE· प्रकृतयः न्याय्ये वर्त्मनि योजिताः, सन्तः सुखं स्थापिताः, बन्धुजनः आत्मसमतां नीतः, राज्ये अपि रक्षा कृता, दत्तमनोरथाधिकफलः कल्पद्रुमः अपि अर्थिने दत्तः, अतः परं किं कर्तव्यम्, यत् ते चेतसि स्थितं (तत्) वा कथय। (शार्दूलविक्रीडितम्).

The Hero answers the objection raised by Vidūṣaka by telling him that he had not lost sight of the aspect of the matter referred to by Vidūṣaka, and that he had, in fact, already done everything that was expected of him. न्यायात् अनपेत न्याय्य तस्मिन् 'धर्मपथ्यर्थन्यायादनपेते' इति यत्, just, right. प्रकृतयः subjects or ministers The reading सुसंस्थापिताः means 'well established' The ministers know their duties thoroughly well; the good people have been treated properly; the relatives also have been honoured properly and placed on an equal footing, so that there might not be any cause for envy on their part; all reasonable precautions for the protection of the kingdom, such as keeping the fortresses in order have also been taken; not only this, even the Kalpa-tree which may have been an eye-sore to some, has also been disposed of. Thus there is no cause for alarm on any account. दत्तं मनोरथात् अधिक फल येन स 'The Kalpa-tree or the 'Wish-fulfilling tree' had been a hereditary gift in the family of Jīmūtavāhana who himself was born through the favour of that celestial tree.' (See the extract from the *Kathāsaritsāgara* quoted in the Appendix; also read *Kathā*, XXII. 18-36). Jīmūtavāhana with the permission of his father, disposed of it so that it might be useful to the needy. कल्पवृक्ष (कल्पः संकल्पितोऽर्थः। जन्यजनकभावसंबन्धे षष्ठी।) is

one of the five celestial trees. पञ्चैते देवतरवो मन्दारः पारिजातकः। संतानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥ Cf. for the first two lines, राज्यं निर्जितशत्रु योग्यसचिवे न्यस्तः समस्तो भरः। सम्यक्पालनलालिताः प्रशमिताशेषोपसर्गाः प्रजाः ॥ *Rat.* I. It is more than probable that Śrī Harṣa is referring to his own condition in both these places. I. 7. 3—साहसं करोतीति साहसिकः daring, rash. मतङ्गः च असौ हतकः च. हत or हतक used in compounds means 'wretched'. Cf. दैवहतक, also हतदैव. This मतङ्ग, a rival Vidyādhara lord is referred to in *Kathā* XXII. 254 स्वदायादा सर्वे हिमगिरिसुतानुग्रहवशान्मतङ्गाख्याद्या ये सुचिरमभजन्नास्य विकृतिम् ॥ प्रतिपक्ष lit. the opposite party, an enemy. प्रधानाश्च ते अमात्याश्च तैः समधिष्ठितम् Vidūṣaka means to say that Matanga was likely to create some trouble, taking advantage of Jīmūtavāhana's absence from the kingdom. I. 7. 6—The noble Jīmūtavāhana does not abuse even his enemy by calling him मतङ्गहतक. I. 7 8—यद्येवम्, supposing that Matanga took away the kingdom. शरीरात् प्रभृति, beginning from the body, *i. e.*, including even the body. I. 7. 9—परिपाल्यते is protected. परिकल्प्यते would mean 'is meant for'. तातस्य अनुरोधात—Jīmūtavāhana means to say that what appears to be a great calamity in the eyes of Vidūṣaka, would be a positively welcome thing to him. In fact, he would be too glad to offer the kingdom himself to Matanga, if he would have his own way I 7.10—अवस्तु a contemptible or insignificant thing It is mere waste of time to waste one's thought over such a paltry object viz , the kingdom This reading is more emphatic than... राज्यवस्तुना. वरं..., the order of the father is by far the more important thing that awaits our attention I. 7. 11—बहून् दिवसान् य. परिभोगः तेन दूरीकृत समित्कुशकुसुमं (समिधश्च कुशाश्च कुसुमानि च तेषां समाहार.) यस्मिन् तत् (स्थानम्) उपभुक्तानि फलानि मूलानि कन्दाः नीवाराश्च प्रायेण यस्य तत् (स्थानम्) दूरीकृत—placed at a distance, because the near ones had been exhausted by every day use. समिधs are the holy bits of wood used to enkindle the sacrificial fire. कन्द—bulbous roots. नीवार wild corn I 7 13—मलय—This is a range of mountains along the Malbar coast. It abounds in sandal trees. Sanskrit poets often refer to the breezes from this mountain as being a great excitant of love Jīmūtaketu wants to change his abode as the necessaries of life had become scarce there, hence his instructions to Jīmūta-

vāhana to find out some more suitable place for residence L. 7.20—सरसानि घनानि चन्दनवनानि (or सरसा घना चन्दनलता तानि) तेषाम् उत्सङ्गस्य परिमिलनेन सुरभिः यद्वा परिमल मन्दः (मन्दमन्दः) निम्नैः उपहताः सन्तः एव जर्जरिता ये निर्झराः तेभ्यः उच्छलिता ये शिशिराः शीकराः तेषाम् आसारैः वर्षणानि; प्रथम सङ्गम. सस्मित कण्ठग्रहः ... The Malaya breeze was both cool and fragrant and thus well calculated to remove all fatigue. Coming as it did from the sandal forest, it was naturally very fragrant and on account of its wafting along with it the cool sprays from the streams dashing against the rugged banks, it was also cool and refreshing. उत्सङ्ग usually means the lap, here it might be taken to mean 'the very heart' (of the forest) or 'the tops'. परिमिलन contact. उच्छलित tossed up. The reading विपनतटपतनजर्जरीक्रियमाण 'being shattered owing to their falling down from the rugged banks,' means practically the same thing. कण्ठग्रहः embrace. रोमाञ्चयति, Denom. from रोमाञ्च, makes the hair stand on end. The expression प्रथमसङ्गम etc. suggests to the audience Jīmūtavāhana's love towards, and his impending union with Malayavatī. Whether प्रथमसङ्गम means 'the first union after marriage,' or 'the first reunion after a long separation' would depend upon what we consider to be the common property between Malayamāruta and the Priyākanthagraha. If the common property is मार्गश्रमापनयन, it would be better to explain प्रथमसङ्गम as the first reunion after separation owing to the husband going on a journey. The प्रिया would thus be a प्रोषितभर्तृका. When however, we take 'causing horripilation' as the common property, प्रथमसङ्गम would better be 'the first union after marriage' which meaning very admirably suits the context as the poet seems to have used the expression on purpose to suggest Jīmūtavāhana's *first* entrance into the realm of love. As it is likely that the poet wishes to have मार्गश्रमापनयन also as the common property, we shall have to understand मार्ग when taken with Kanthagraha, in the sense of संगमोपायान्वेषणम् and not in the ordinary sense of 'a journey.' L. 7.24 रामणीयकम् loveliness, रमणीयस्य भावः, 'योपधाद् गुरूपोत्तमाद् वुञ्'

8. CONSTRUE. मायत्कुञ्जरगण्डभित्तिकषणैः भग्नस्रवच्चन्दन, जलनिधेः वीचिभिः आस्फालित (अतः एव) क्रन्दत्कन्दरगह्वरः, सिद्धाङ्गनानां गतेः पादालक्तक-

रक्तमौक्तिकशिल सेव्यः अयं मलयाचल. मे चेत. किमपि उत्सुकं करोति ॥
(शार्दूलविक्रीडितम्)

माद्यन्त. ये कुञ्जराः तेषां गण्डाः एव भित्तयः तासा कषणै·; भग्नाः (अत· एव) स्रवन्त. चन्दनाः यत्र स·. कुञ्जर—an elephant. The other reading दिग्गज would mean a quarter-elephant; every quarter is said to have a special celestial elephant to guard it (ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः। पुष्पदन्तः सार्वभौम. सुप्रतीकश्च दिग्गजाः ॥) There is no reason why the quarter-elephants should specially have made it a point to stay at the Malaya mountain. गण्डभित्ति broad temples The intoxicated elephants rubbed their temples violently against the sandal trees which being broken, began to exude their juice, rendering the whole region full of fragrance. In the first line, we have to take कषणैः in one compound with भग्नाः in another compound. Such constructions, involving दूरान्वय, though strictly irregular, are warranted by the best usage. क्रन्दन्त कन्दराः गह्वराश्च यस्य. The valleys and caverns of the mountain, being quite close by the sea, were resounding, being dashed against by the waves गह्वर, a hollow, a cavern आस्फालितः dashed against. पादाना यः अलक्तक. तेन रक्ताः मौक्तिकशिला. यत्र स· सिद्धानाम् अङ्गनाः (प्रशस्तानि अङ्गानि यासा ता.) तासाम्. The अलक्तक is the red lac dye applied to their feet by women, for decoration. मौक्तिकशिलाः slabs of pearl, pearl-white or crystal slabs. The reading मौलिकशिलाः would mean 'the slabs on the summit' मौलिक-from मौलिः head. or मौलिक adj. meaning 'top-most'. मौलिक may also mean 'lying at the bottom' from मूलम् root or bottom. गतैः instr. plural of गतम् P. P. used as a noun. सिद्ध are semi-divine beings like the Vidyādharas. The Siddha king Viśvāvasu seems to have made the Malaya mountain as his special abode. The reading सेव्योऽयं is better than दृष्टोऽयम्, as it is more emphatic, and shows that Jīmūtavāhana has already determined to make it a resort and it only remains for him to find a suitable spot there, as is clear from the next line. किमपि in an indescribable manner, or for some unknown reason. सिद्धाङ्गनाना is also intended to foreshadow the entrance of Malayavatī Each one of the first three lines of the verse contains a point in favour of making the mountain a resort I. 8. 1. नाट्यत· gesticulate. It being impossi-

ble to depict a scene where one can ascend a mountain, on the stage, the audience are to believe somehow that it is the mountain that they see before them. I 8 2–दक्षिणाक्षिस्पन्दनम the throbbing of the right eye or arm, in the case of men, and of the left eye or arm in the case of women, is regarded as a good omen

9. CONSTRUE · दक्षिण चक्षु· स्पन्दते न मे काचित् फलाकाङ्क्षा, न च मुनिवच मिथ्या, इदं किं नु कथयिष्यति । (अनुष्टुभ)

मुनि—the Muni here is the writer on the science of omens, who has laid down the rule that the throbbing of the right eye, in the case of men, indicates approaching good fortune Jīmūtavāhana means to say that he is unable to guess what the throbbing means as he has no desire for anything in the world, save the service of his parents. Cf for a similar idea, शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य। *Śāk.* I I. 9. 2 आसन्ने approaching. I. 9. 3—एव नाम possibly thus; it may be as you say. I 9 7—सविशेषं ये घनाः स्निग्धाश्च पादपा तै उपशोभितम्; सुरभि· च हविषा गन्ध· च (or सुरभीणि हवींषि तेषा गन्ध) स· एव· गर्भे अस्य, तादृश· उद्दाम· धूमस्य निर्गमः यत्र; अनुद्विग्ना अतः एव सुखं यथा तथा निषण्णा श्वापदगणाः यस्मिन् स्निग्ध—juicy Sacrifices had been going on, giving rise to dense smoke laden with the fragrance of the oblations The Prakrit सावअगण may be rendered as शावकगण meaning 'hosts of young ones'. Vidūṣaka surmises that the place must be a penance-grove as it was full of dense trees, had a dense smoke issuing out of it and had a host of beasts resting quite at ease, as nobody would think of committing हिंसा in a holy region. Cf. एते चार्वाङ्गुपवनभुवि छिन्नदर्भाङ्कुरायां नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति । *Śāk* I

10. CONSTRUE : वासोर्थे तरूणा नातिपृथव त्वचः दयया इव कृत्ताः, भग्नालक्ष्यजरत्कमण्डलु नभःस्वच्छ नैर्झरं पय (विद्यते), क्वचित् च वटुभि त्रुटितोज्झिताः मौञ्ज्य मेखलाः दृश्यन्ते, नित्याकर्णनया शुकेन साम्नाम् इदं पदं पठ्यते च । (शार्दूलविक्रीडितम्).

Jīmūtavāhana further refers to certain points which clearly show that the region in question was a penance-grove (1) The appearance of trees with barks cut, not too much and with good care In an ordinary forest, the trees would be mercilessly treated and hewed down right and left (2) The presence of excellent clear water wherein

were to be seen broken kamandalus, which are the characteristic vessels of ascetics. (3) The broken girdles of Muñja grass thrown apparently by the young pupils (4) The parrot singing passages from the Sāmaveda, being able to do so on account of the constant recitation of such passages going on there. वासोर्थं for the purpose of clothing The sages took as much of the bark as was absolutely necessary for clothing. They did so as if out of compassion for the trees The reading दययेव is also a good one, but it would be more appropriate in the mouth of a sage living in the forest, than in the mouth of the Hero who is only offering a guess नातिपृथव –a सुप्सुप्समास, with the word न and not the नञ्, in which case, the form would have been अनतिपृथव.. Cf. नादत्ते प्रियमण्टनापि भवता स्नेहेन या पल्लवम् । *Sūk* IV तेनामरवधूहस्तै. सदयालूनपल्वाः । अभिज्ञाच्छेदपाताना क्रियन्ते नन्दनद्रुमा ॥ *Kumāra* II 41 भग्नाः आलस्या. जरन्तः कमण्डलव. यत्र, नभः इव स्वच्छम्. The water of the streams was so clear that the old broken vessels that had been thrown in them by the ascetics, could be seen in it. नभ. स्वच्छ as clear or transparent as the sky. We must understand the sky here to be one quite free from clouds. The reading भग्नानेकजरत्कमण्डलु etc means 'which had many worn-out vessels into it'. पूर्वं त्रुटिताः अतः एव पश्चात् उज्झिता, मौञ्ज्यः = मुञ्जनिर्मिताः made of the Muñja grass According to Manu, a Brāhmana boy whose thread ceremony is performed, is to have round his waist a girdle of Muñja grass. मौञ्जी त्रिवृत्समा श्लक्ष्णा कार्या विप्रस्य मेखला । क्षत्रियस्य तु मौर्वी ज्या वैश्यस्य शणतान्तवी ॥ II 42. The girdle, the sacred thread, the Kamandalu, and the deer-skin, when broken or unfit for use must be thrown in water. मेखलामजिनं दण्डमुपवीत कमण्डलुम् । अप्सु प्रास्य विनष्टानि गृहीतान्यानि मन्त्रवत् ॥ *ibid* II, 64. साम्ना पदं passages from the Sāmaveda which is the third of the four Vedas. ऋग्वेद, यजुर्वेद, सामवेद and अथर्ववेद. The hymns of the Sāma Veda have to be sung and not merely recited. Manu describes the Sāmaveda to have been produced from the sun, अग्निवायुरविभ्यस्तु त्रयं ब्रह्म सनातनम् । दुदोह यज्ञसिद्ध्यर्थमृग्यजुःसामलक्षणम् ॥ I. 23. Cf for the idea in the fourth line, अनवरतश्रवणगृहीतवषट्कारवाचालशुककुलम् .आश्रमम् *Kādam.* I. 10. 2—मुदितैः मुनिजनैः प्रकर्षेण विचार्यमाण संदिग्धानां वेदवाक्यानां विस्तरः यस्मिन् तस्य ; पठन् य. वटुजनः तेन छिद्यमाना आर्द्रा समिध· यत्र तस्य, तापसकुमारिकाभिः आपूर्यमाणा. वालवृक्षाणाम् आलवालाः यस्मिन् तस्य. प्रशान्तं च तत् रमणीयं

च प्रशान्तरमणीय तस्य भाव· प्रशान्तरमणीयता. The penance-grove was possessed of a serene loveliness There was considerable activity, but there was no confusion or excitement. Difficult passages from the Vedas were being debated upon by the sages who were too glad to have such an opportunity to discuss them, with a view to ascertain their true import. There were young boys reciting the Vedas as they were engaged in cutting down Samidhs for the sacrifice; the young girls also were not behind the boys in helping the sages to keep the penance-grove in order. They tended the young trees by watering them etc आलवाल· basin, usually explained as आ (समन्तात्) (जल)लवान् आलाति इति The idea of girls watering the trees, seems to have been suggested by *Sāk.* I The whole description of the hermitage as also the meeting of the Hero and the Heroine, owes much to *Śākuntala.* I. The description in our play, however, is more exhaustive than that of Kālidāsa

11. CONSTRUE: (अमी) भृङ्गशब्दै मधुरं स्वागतम् इव वदन्ति, अमी फलनम्रैः शिरोभि नतिम् इव कुर्वते, पुष्पवृष्टिं किरन्त मम अर्घ्यम् इव ददते; कथं शाखिन· अपि अतिथिसपर्या शिक्षिता। (मालिनी)

Jīmūtavāhana says that the trees in the penance-grove are as it were specially trained in the art of offering proper reception to the guests When a guest comes to one's house, he is first welcomed with sweet words, is then saluted and shown respect in the proper manner, and then is offered the Arghya. The trees also welcome the Hero with sweet words viz the humming of the bees, salute him with their heads (tops) bent down (with fruit) and offer him the Arghya viz a shower of flowers which were falling down owing to the gentle breeze blowing over. मधुरम् may be taken with वदन्ति also The reading वदन्त. is not so good as thereby we can not have each line separate by itself. The third line ought to have got an expression like वृष्टिभि. पुष्पयुक्तैः for पुष्पवृष्टिं किरन्त so as to have symmetry with भृङ्गशब्दै and शिरोभि अर्घ्यम्-अर्घ· पूजाविधि, तदर्थं द्रव्यम्, a respectful offering offered to guests, consisting of rice, Dūrvā grass, etc. आप. क्षीरं कुशाग्रं च दधि सर्पि सतण्डुलम्। यव· सिद्धार्थकश्चैव अष्टाङ्गोऽर्घ प्रकीर्तित॥ अतिथीना सपर्या (worship) ताम् अतिथि is generally explained as अतति इति one who always wanders about, or

न विद्यते (द्वितीया) तिथि यस्य, who comes and goes at any time or who is not allowed to stay for more than a day at the same house. The *Nirukta* (IV 4) explains अतिथि as अभ्यतितो गृहान् भवति। अभ्येति तिथिषु परकुलानीति वा, परगृहाणीति वा. Cf for a similar idea, ददतु तरवः पुष्पैरर्घ्यं फलैश्च मधुश्च्युतः । स्फुटितकमलामोदप्रायाः प्रवान्तु वनानिलाः । कलमविरलमत्युत्कण्ठं क्वणन्तु शकुन्तयः पुनरिदमयं देवो रामः स्वयं वनमागत. ॥ *Uttara* III., I. 11 1 निर्वृति. happiness. I. 11. 5. ईषत् वलिताः कन्धराः यैः ते; निश्चलेभ्य॰ मुखेभ्यः दरदलिताः निस्सरन्तः दर्भकवलाः येषां ते ; समुन्नमितः दत्त. एक कर्णः यैः ते. This is quite a life-like description of the deer who being attracted by the sound of music had stopped the chewing of grass and turning their heads slightly were all attention with one ear raised up and directed to the quarter from which the sound proceeded Cf. with this the description of Candrāpīda's horse in the *Kādam*, at the sound of Mahāsvetā's singing at a distance, उन्मुक्तकवलेन निश्चलश्रवणपुटेन तन्मुखीभूतेनेन्द्रायुधेन प्रथममाकर्णितं गीतशब्दम् etc.

12. CONSTRUE: एते व्याजिह्माङ्गाः कुरङ्गाः दन्तान्तरालस्थिततृणकवलच्छेदशब्दं नियम्य स्थानप्राप्त्या आदधानं प्रकटितसमतामन्द्रतारव्यवस्थानिर्ह्रादिन्याः विपञ्च्याः तन्त्रीस्वनेन अलिरुतेन इव मिलित स्फुटललितपदं गीतम् आकर्णयन्ति । (स्रग्धरा).

व्याजिह्मानि अङ्गानि येषां ते व्याजिह्म crooked, because their heads were turned in the direction of the music. दन्तानाम् अन्तराले स्थिताः ये तृणकवलाः तेषां च्छेदः तस्य शब्दम् Some of the grass had already dropped down from the mouths of the deer (see *supra* I 11. 5), but some portion still remained, which could not be so easily dropped down or even chewed for fear of producing noise which would not enable the deer to hear the music distinctly; so they stopped chewing altogether or minimised the sound as far as possible or they were so much engrossed in listening to the music that they forgot to chew the grass at all स्फुटानि ललितानि (charming) पदानि यस्य तत् गीतम्. Sardar G N. Mujumdar of Poona, a great expert in the science of music, informs us that the expression स्थान in स्थानप्राप्त्या is used here in the sense of 'rhythm' or 'rhyme' and that it has nothing to do with the heart, throat and head which are also spoken of as the स्थान8 from which मन्द्र (bass) मध्यम (tenor) and तार (treble) arise (Śivarāma quotes the following...प्राणसंचरणस्थानं स्थानमित्यभिधीयते'

उरः कण्ठः शिरश्चेति तत्पुनस्त्रिविधं मतम् । मन्द्रा पदांसि न प्रमोदन्ताद्य गले तारः पुनः मस्तके ।) आक्षिपन्तम् seems to have been used here in the sense of 'captivating.' विपञ्ची is a kind of lyre with nine strings (तन्त्रीभिः सप्तभिश्चित्रा विपञ्ची नवभिर्मता । also कोणवादा विपञ्ची स्याच्चित्रा चाङ्गुलिवादनात. *Nātya* XXX 121) The विपञ्ची was adjusted to emit the bass and treble sounds, and the notes in the middle register (गमका) were also being drawn out If the reading is प्रकटितगमका..., it would mean 'in which the *Gamakas* were exhibited.' ('स्वरोत्थानप्रकाराणां गमक परिकीर्तितः । स कम्पितादिभेदेन स्फुटं गमविधौ बुधैः ।' quoted by Sivarāma) If the reading is गमका ..व्यवस्था, it would go with इदानीम् and might mean practically the same thing, but in that case the whole arrangement of मन्द्र, तार etc. would be referred to -नीतम्; we are assured however, that the whole expression ought really to refer to the विपञ्ची

I 12 3 कोमले अङ्गुलितले अभिहन्यमाना· नातिस्फुटम, not quite distinctly as the strings were being played upon by delicate fingers काकली प्रधान यस्मिन् यथा तथा Kākalī is the B ♮ of Western music or तीव्र 'नि' of Indian music approximately. For a Kākalī note, the consonance of the wires has got to be not very clear, and so the Hero infers from the tune of the strings, that the song is dominated by the Kākalī note The reading काकलीप्रधानं च गीयते तथा तर्कयामि, would imply that the Hero infers that it is some woman who is singing because the consonance is indistinct, and *because the song is dominated by the Kākalī*; that is, two points are advanced in favour of his contention. But the presence of the Kākalī does not suggest at all that it is a woman who is singing. If at all, the first point may lead to that conclusion, but really the first point also suggests the nature of the song sung and not the sex of the person singing It is only when the Hero actually looks at the temple in front of him that he becomes aware of *some woman* singing there The reading adopted in the text, however, it must be confessed, does not form a reply to Vidūsaka's question, which is 'who is indeed singing' and not 'what is indeed, being sung?' Sivarāma remarks अत्र...निषादश्चानेव काकलीसंज्ञो भवति । अत्र निषादस्य द्विश्रुतिन्वादनुदात्तविध्त्वाच्च मन्द्रावर्तिना स्त्रीणां प्रयोगे प्राचुर्यं कल्प्यते । दिव्य योषित celestial or beautiful woman, उपवीणयति

Denom. from वीणा, वीणया उपगायति, 'सत्यापपाश—' इत्यादिना वीणाशब्दा-दुपगानार्थे णिच् प्रत्ययः। sings in unison with the lute. The expression occurs in *Kādam.* गीत्या देवं विरूपाक्षम् उपवीणयन्तीम्, etc Jīmūtavāhana's meeting with Malayavatī is closely modelled on that of Candrāpīḍa with Mahāśvetā, in *Kādam.* I. 12.8—वन्द्या. खलु देवताः, this clearly does not support the theory that there pervades a distinct Buddhist atmosphere over our play (see Introduction). I. 12.9 द्रष्टुमनर्हं, if the lady would be a married one, as अनिर्वर्णनीयं परकलत्रम्। *Śāk.* V. तमालाना गुल्मेन अन्तरितौ. देवतादर्शनस्य अवसरम्

13. CONSTRUE (हे) उत्फुल्लकमलकेसरपरागगौरद्युते भगवति गौरि, युष्मत्प्रसादेन मम हि अभिवाञ्छितं प्रसिध्यतु। (आर्या).

It has been already remarked that in Sanskrit dramas, female characters, excepting some dignified and literate ladies (like the Parivrājikā in *Mālavikā*, or Kāmandakī in *Mālatī*) speak Prakrit. This however is a peculiar case where the Heroine, though speaking Prakrit on all other occasions, has recourse to Sanskrit The only parallel case in Sanskrit dramas, we have come across is that of Vasantasenā who speaks a good deal of Sanskrit at the end of the fourth Act and in the fifth Act of *Mrcchakatika* Sivarāma remarks,—कार्यतश्चोत्तमादीना कार्यो भाषाव्यतिक्रमः। इति विशेषविधिमनुसृत्य उत्तमदेवताया वागुपहारे सस्कृतमङ्गीकरोति। Bharata seems to have given some rules in this connection, but owing to the very corrupt text of the *Nātyaśāstra*, it is not possible to say what the rules were. In Adhyāya XVII. the Nirnayasagar text of the *Nātyaśāstra* reads कालावस्थान्तर-कृतं योज्यं पाठ्य तु संस्कृतम्। सधिविग्रहसवद्ध तथा चाप्यशुभ शुभम्॥ 38 also. नृपपत्न्या भवेत्पाठ्य सस्कृतम्..., क्रीडार्थं सर्वलोकस्य प्रयोगस्य सुखाश्रयम्॥ कलाभ्यासाश्रयं चैव पाठ्यं वेश्यासु संस्कृतम्। कलोपचारज्ञानार्थं क्रीडार्थं पार्थिवस्य तु॥ 40,41. The following passage also is generally quoted as from Bharata, योषित्सखीबालवेश्याकितवाप्सरसा तथा। वैदग्ध्यार्थं प्रदातव्यं संस्कृतं चान्तरान्तरा॥ The opposite case of an उत्तम character speaking Prakrit, is to be found in the *Vikram* IV. where the King speaks Prakrit, having gone mad for the time being. उत्फुल्लं यत् कमलं तस्य केसरेषु यः पराग तद्वत् गौरा द्युतिः यस्याः तथोक्ते. भगवति—possessed of भग, *i. e* the Siddhis अणिमा, महिमा etc. or the six-fold power, ऐश्वर्यस्य समग्रस्य धर्मस्य यशस श्रियः। ज्ञानवैराग्ययोश्चैव षण्णां भग इतीरणा॥, this is a significant epithet, as it shows

that Gaurī has the power to grant the request of a suppliant Gaurī—an epithet of Pārvatī ([illegible] हिमालये । [illegible] ॥) [illegible] This verse is quoted by Mammaṭa in *Kāvyaprakāśa* VII, to illustrate the fault of a [illegible] He takes objection to the particle हि ' अत्र हि [illegible] । [illegible] कर्मापत्ते । न च क्रियान्वयि तत् [illegible] निर्देशऽस्यानुपपत्तेः ।' ([illegible] by Jhalkikar) The expression .. गौरांगी is also [illegible] as the possession of such a complexion in no way makes Gaurī more powerful to grant the request in question गौरि is addressed in the singular in the first line while we have युष्मत्प्रसादेन in the second line युष्मत् may be taken as गौरवार्थं बहुवचनम्

14. CONSTRUE · अत्र [illegible] [illegible] कृत्वा, अयं द्रुतमध्यलम्बितपरिच्छिन्न त्रिधा [illegible] , [illegible] अपि [illegible] क्रमेण [illegible] , अयं तत्त्वौघानुगता [illegible] च [illegible] दर्शिता । (शार्दूलविक्रीडितम्)

The Hero describes how the various requisites of a scientific playing upon the lute were properly exhibited by the Heroine धातु is वाद्यप्रकारविधि It has four varieties of which व्यञ्जन is one, विस्तार करणश्च आविद्धो व्यञ्जनस्तथा । चत्वारो धातवो ज्ञेया वादित्रकरणाश्रया ॥ (*Nāṭya* XXIX 52) Bharata also mentions the ten kinds of व्यञ्जनधातु (*ibid* 65-71) As the text of the *Nāṭyaśāstra* is very corrupt, we quote those verses as given by Sivarāma, व्यञ्जनधातोर्ज्ञेयं करतलनिष्कोटित तथोत्कृष्टम् । रेफोऽवमृष्टपुष्पावनुस्वनो बिन्दुरवरश्च ॥ अङ्गुष्ठाभ्या तु यत् तन्त्रीस्पर्शन स्यात् कलं तु तत् । वामाङ्गुष्ठकमूलेन पीडन तु तल स्मृतम् ॥ [illegible] निष्कोटितमिहोच्यते । सव्यप्रदेशिन्याघात उत्कृष्ट परिकीर्तितम् ॥ सर्वाङ्गुलिनिपाततो रेफ इत्युच्यते बुधैः । तन्त्रीषु त्रिप्रकार वा व्यवमृष्टमिति स्मृतम् ॥ कनिष्ठाङ्गुष्ठसंयुक्तं पुष्पं तु परिकीर्तितम् । तलस्थानेऽस्वरन्यासस्तथानुस्वनित भवेत् ॥ [illegible] तन्त्री बिन्दुरित्यभिधीयते ॥ कनिष्ठिकाङ्गुष्ठकाभ्यां तु तन्त्र्याम [illegible] ॥ [illegible] सार्वधातुको ज्ञेय । इति दशविध प्रयोज्यो वीणाया व्यञ्जनो धातु ॥ लय is defined as तालान्तरालवर्ती य स कालो लय उच्यते । त्रिविध स च विज्ञेयो द्रुतो मध्यो विलम्बित ॥ यति is the sequence of combined speed लयप्रवृत्ति नियमो यतिरित्यभिधीयते । समा (uniform) स्रोतोगता (stream like) चान्या गोपुच्छा (cow-tailed) त्रिविधेति सा ॥ गोपुच्छा is 'प्रथमठाय' and स्रोतोगता 'प्रथमजलद' in Marathi तत्त्वौघानुगता are the three वाद्यविधिs, तत्त्वं भवेदनुगतमोघश्चेति निरूपितम् । गीतानुगं त्रिप्रकार वाद्य तल्लक्ष्म कथ्यते ॥ त्रिविधं गीते कार्यं वादित्रेणैव वाद्यज्ञैः । तत्त्व तथाप्यनुगतमोघो वा नैककरणं तु ॥ The reading

अ॰तोद्यानुगता... is to be rejected as it includes only one of the species of वाद्यविधिs and is incompatible with त्रयः mentioned in the line. This verse is the same as III. 10. in *Priyadarśikā*. The poet here, as well as in I. 12 above, is parading his knowledge of the science of music. I.14.2—भर्तृदारिका Princess. राजा भट्टारको देवस्तत्सुता भर्तृदारिका। इत्यमर.। दारिका a daughter, (दारिका हृदयदारिका पितु॰). अग्रहस्त —अग्रश्चासौ हस्तश्च or हस्तस्य अग्रम्, used here in the sense of a finger I. 14. 5—हञ्जे, this is how a चेटी (maid-servant, from चिट् to serve) is addressed समानाभिस्तथा सख्यो हलाभाष्या. परस्परम्। प्रेष्या हञ्जेति वक्तव्या स्त्रिया यातूत्तमा भवेत्॥ *Nātya* XVII. 89 I. 14 7—साधिक्षेपम् with scorn or disapproval. I 14. 11. कन्यकाजनस्य दुष्करै (दु खेन कर्तुं शक्यैः) नियमाः उपवासा. च तै॰. नियम a religious vow or observance उपवास a fast कन्या एव कन्यका. The *Nirukta* (IV. 15) derives (कन्या as कमनीया भवति क्वेयं नेतव्येति वा, कमनेनानीयत इति वा,) कमतेर्वास्यात्कान्तिकर्मण॰। The use of the word कन्यका prompts the next speech of Vidūsaka. I 14 15—निर्दोषं दर्शनं यासां ता.. There is no harm in looking at a maiden. The same expression occurs in *Priya* II. निर्दोषदर्शना कन्यका खल्वियम्।, also in *Pratijñā augandharāyana*, (III) कन्यकादर्शनं निर्दोषमिति कृत्वा... I 14 16. बालभावे या सुलभा लज्जा साध्वसं (or लज्जया साध्वस) च तस्मात् I, 14. 23—वीणाविज्ञानस्य अनुरूपेण विज्ञान skill. I. 14. 26—नागकन्यका a snake-maiden. It is clear from I. 15. द्वि॰ that the poet understands by नाग, serpents residing in Pātāla. The description of Śankhacūda also in Acts IV and V. lends colour to that view. According to the *Gītā*, Śesa or Ananta is the King of Nāgas and Vāsuki, the king of सर्पs (...सर्पाणामस्मि वासुकि.॥ अनन्तश्चास्मि नागाना...। X. 28, 29.) Our poet however speaks throughout of वासुकि being the नागराज. According to the *Ādiparvan*, 36, after Sesa was granted a boon by Brahmadeva that he would hold the universe on his head, the Nāgas elected Vāsuki as their king (अधो भूमौ वसत्येवं नागोऽनन्त॰ प्रतापवान्। धारयन्वसुधामेक शासनाद्ब्रह्मणो विभो.॥ .. अनन्तेऽभिप्रयाते तु वासुकि स महातपा। अभ्यषिच्यत नागैस्तु दैवतैरिव वासवः॥) For dramatic purposes, of course, the poet was forced to make the serpent resemble a human or semi-divine being as far as possible. But he does not seem to have in mind the actual Nāga people who lived in Assam and other parts of India. The snake-maidens are often described to

be very lovely The Mahābhārata describes Arjuna to have married Ulūpī, a snake-maiden. उत, अथवा or.

15. CONSTRUE यदि इयं सुराङ्गना तदा इन्द्रः नयनसहस्रं कृतार्थं करोति, नागी चेत् अस्याः मुखे सति रसातलं शशाङ्कशून्यं न, इयं विद्याधरी चेत् नः जातिः सकलान्यजातिजयिनी, यदि सिद्धान्वयजा स्यात् तत् सिद्धाः त्रिभुवने प्रथिताः। (शार्दूलविक्रीडितम्)

Jīmūtavāhana means to say that he cannot definitely make out who she is, but whoever she is, whether a heavenly lady, a snake-maiden, a Vidyādhara or a Siddha maiden, she is the most lovely woman of that race. Indra has a thousand eyes (which were originally so many holes, but which were later transformed into eyes, when the sage relented) as an effect of the curse of Gautama for his adultery with Ahalyā, Gautama's wife This Paurāṇic account is but a perversion of the natura phenomenon described in the Ṛgveda, viz., the sun (Indra) following the dawn (Ahalyā) as a lover follows his beloved According to *Ādiparvan*, 231, the thousand eyes were due to Indra's desire to have a look at the peerless beauty of तिलोत्तमा (महेन्द्रस्यापि नेत्राणां पृष्ठतः पार्श्वतोऽग्रतः। रक्तान्तानां विशालानां सहस्रं सर्वतोऽभवत्॥) who was created to kill the two demon brothers सुन्द and उपसुन्द So far Indra had no occasion to make use of all his eyes, but her beauty is so great that Indra would be required to use all his thousand eyes to behold it An eye is कृतार्थ when it beholds excellent objects The रसातल—रसायाः तलम् (the nether regions) is full of darkness and has no moon But if she be a snake-maiden, this deficiency would be made good by her beautiful moon-like face. शशभृत्—the moon, lit one having a hare, the spots on the moon are often poetically described to have the form of a hare. The following verse summarises the various poetic views as regards these spots, अङ्कं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन्परे। इन्दौ यद्दलितेन्द्रनीलशकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे॥ जाति family, race. सकलाः अन्याः जातयः ताः जयतीति विद्याधर usually derived as विद्यायाः (गुटिकाञ्जनादिविषयिण्याः) धरः। सिद्धानाम् अन्वये जायते असौ. The verse shows that Jīmūtavāhana has fallen in love with the Heroine at first sight. I. 15. 4—गोचरे मन्मथस्य lit within the range of love.

समैवेकस्य.... Vidūsaka means to say that he should have better remarked that Jīmūtavāhana has come under *his own influence*, as thenceforward *he would allow himself to* be guided by Vidūsaka who would help him in his love-affair. The expression with the stage-direction (आत्मानं निर्दिश्य भोजनमभिनीय) would mean that the Hero has come under the power of Vidūsaka in the sense that he would have a grand feast at the celebration of the marriage. This sentiment is however premature and somewhat forced. I. 15. 6—ननु भणामि, the Cetī repeats what she had said before (in I. 14. 9) finding that no response to it had come from the Heroine. आक्षिपति snatches away. I. 15. 9 मा अधिक्षिप do not insult. I. 15. 16—जानामि, I think, a colloquial use. I. 15. 18—विज्ञानातिशय superb skill. असाधारण, uncommon, extraordinary. I. 15. 22—विद्याधरचक्रवर्ती the Emperor of the Vidyādharas, चक्रं (राजमण्डलं) वर्तयतीति or चक्रे भूमण्डले वर्तितुं शीलमस्य, or चक्रं सैन्यं वर्तयितुं शीलमस्य or अवश्यं वा चक्रं वर्तयति इति, or one who has signs of disc on his palms etc. Verse 17 below describes the physical appearance of an Emperor. The sequel shows that Jīmūtavāhana was annointed Emperor by Gaurī herself *after* his marriage with Malayavatī. The sense, therefore, of the passage, must be taken to be simply that the husband of *Malayavatī would be a Cakravartin, not necessarily* before the marriage. Śivarāma also remarks, विद्याधरचक्रवर्तीति पश्चाद्भवस्यां प्रति पूर्वनिर्देशः । वाजपेययाजी पुत्रो जनिष्यत इतिवत् । यः पाणिग्रहणं निर्वर्तयिष्यति स चक्रवर्ती च भविष्यति । I. 15. 23—किं स्वप्न ..It is quite a boon after your heart, or just the husband desired by you ; but why do you say it was in a dream ? I should like to believe that it is quite a fact. There is a pun on the word वर which means both a boon, and a husband. I-15 31—वर एवैष, Vidūsaka wants ostensibly to say that he had heard the whole conversation and that it was really a very welcome boon that was conferred upon her. The suggested meaning is 'Here is the husband viz. Jīmūtavāhana, promised to you by Gaurī' I. 15. 32—अपवार्य—For definition see Appendix A. This stage-direction is used when one character wants to communicate to another without being heard by a third character on the stage. This is done by raising up one hand with its three fingers

so as to warn the other characters that they are not supposed to hear what is being so communicated to another. The Trivandrum edition drops the stage-direction, so that the speech of the Heroine would be प्रकाशम् It likewise makes the speech of the Ceṭī प्रकाशम् I. 15. 39—अनन्यसदृशा—अन्येन सदृशो न भवति तथा, unrivalled The reading अन्योन्यसदृश्या would mean 'worthy of each other'

16. CONSTRUE · (हे) तरलायतलोचने अतिदर्शितपरिश्रमलक्ष्मि, इयं तनुः तपसा एव अलं श्रम गता, (हे) संभ्रमकारिणि पुनः किमु इति खिद्यसे । (द्रुतविलम्बितम्)

Jīmutavāhana means to say that her body has had already enough of pain owing to vows and fasts etc ; why should she further trouble herself at his sight ? तरले चायते च लोचने यस्याः सा तथोक्ता, अतिशयेन दर्शिता परिश्रमलक्ष्मीः यस्याः तथोक्ता, संभ्रमं करोतीति तथोक्ता, अलं exceedingly, too much. The reading क्लिश्यते means the same thing. It would be an impersonal construction. I. 16 8—Vidūṣaka tries to detain the Heroine for a while, pointing out to her that such an abrupt departure would be nothing but an insult to a guest आचार custom, course of conduct, etiquette Before this speech, some editions read [भो मित्र अहं पूर्वपठितविद्याबलेन सांप्रतमेनां मुहूर्तं धारयामि] Oh friend, I shall now detain her for a while by virtue of the learning acquired before, i e, by my intelligence. Another reading is [मम पठितविद्यामिव धारयामि] I shall detain her for a while like something learnt by me Vidūṣaka is often described as being a forgetful person. He means to say that just as his memory holds the learning for a while only, he would detain Malayavatī for some time only. I. 16 15—अनुरज्यते feels delight in The Ceṭī observes that her mistress has fallen in love with the Hero. I. 16. 17, महान् अनुभाव (dignity, majesty) यस्य तस्मिन्. प्रतिपत्तिमूढा not knowing how to act, प्रतिपत्ति a remedy or प्रतिपत्ति might be taken to mean 'respect'. The similarity of this scene to that in the first Act of *Śak* is quite close, as has been already remarked. I. 16 26—परिहासः शीलं यस्याः सा one given to jesting· तापस. an ascetic. This expression also suggests to the audience the impending introduction of the ascetic Śāṇḍilya. A dictum of Bharata lays down, that no character should enter the stage unless its

entrance is previously suggested (नासूचितः पात्रप्रवेशो भवेत् ।) It must be confessed however that this is quite a prosaic way of introducing a character. I. 16. 27—संभावयिष्यति will take me to be. I. 16. 29—कुलपतिः—मुनीनां दशसाहस्रं योऽन्नदानादिपोषणात् । अध्यापयति विप्रर्षिरसौ कुलपतिः स्मृतः ॥ The Kulapati would be the modern Chancellor of a University in some respects. I. 16. 30—भविष्यत् would be. I. 16. 31—वरहेतोः in order to find out if he would be a fit husband. मध्यंदिनं तस्मिन् यत् सवनं तस्य वेला. सवन sacrificial rites or simply 'a bath'. I. 16. 35—पांशुल dusty पांशु अस्ति अस्य. प्रकाशितं चक्रवर्तिचिह्नं यया सा. The foot-prints had the marks of disc on them as is referred to in the next verse, which also gives the other characteristics of a चक्रवर्तिन्. *Buddhacarita* I 15 contains the following description of Buddha, चक्राङ्कपाणिं स तथा महर्षिजालावनद्धाङ्गुलिपाणिपादम् । सोर्णाभ्रुवं वारणवस्तिकोशं सविस्मयं राजपुत्रं ददर्श ॥ Cf. also अतिरक्तः करो यस्य प्रथिताङ्गुलिको मृदुः । चापाङ्कुशाङ्कितः सोऽपि चक्रवर्ती भवेद् ध्रुवम् ॥ भ्रुवोर्मध्ये यस्य रोम भाल्येव सुविस्तृत । करे च चरणे चिह्नं चक्रादि स हि राज्यभाक् ॥

17. CONSTRUE : मूर्धनि एषः स्फुट उष्णीषः विभाति, भ्रुवोः अन्तः इयम् ऊर्णा (विभाति), तामरसानुकारि चक्षुः, वक्षःस्थल हरिणा स्पर्धते, यथा च इदं पदद्वयं चक्राङ्क तथा अयं कः अपि विद्याधरचक्रवर्तिपदवीम् अप्राप्य नो विश्राम्यति (इति) मन्ये । (शार्दूलविक्रीडितम्).

उष्णीष means here the linear mark on the fore-head caused by the wearing of the crown 'उष्णीष इति उष्णीषबन्धस्थाने ललाटोपरि पट्टबन्धरेखा कथ्यते । (Śivarāma). This indicates that the person in question is destined to wear a crown. ऊर्णा a circle of hair between the eye-brows. The eyes are reddish like a red lotus (तामरस) तामरसम् अनुकरोति इति. The chest is broad and powerful like the chest of the lion. हरिणा is to be taken to mean हरिवक्षःस्थलेन The reading करद्वयं at first sight, appears to be better than पदद्वयं as it would be superfluous to refer to the marks of disc on the feet, when they have been already referred to above (I. 16.35); but we must remember that the Tāpasa, being at some distance from Jīmūtavāhana could hardly have seen the marks of disc on the hands. The Usnīsa and the Ūrṇā, and especially the latter can very well be seen from a distance, but not so the marks on the hand We have therefore preferred the reading पदद्वयम्. नो विश्राम्यति would not

rest. पदवी title, honour. It is not quite clear how the Tāpasa could infer that it was the future *Vidyādhara* emperor whom he saw before him. The first three lines would enable one to draw the inference that the person in question was likely to be the future emperor only. We shall have to suppose therefore that the Vidyādharas, Siddhas etc. had their characteristic dress and features. This verse with a slight change occurs again in our play in the Fifth Act (32) I. 17. 3—युक्तं ज्योतिरिति गुरुरागी। The creator creates people and is also responsible for the union of lovers, but he does not always succeed in bringing about the union of pairs most worthy of one another. The Tāpasa means to say that by uniting the Hero and Malayavatī, the creator would do the most appropriate thing. Cf. समानयंस्तुल्यगुणं वधूवरं चिरस्य वाच्यं न गतः प्रजापतिः। *Śāk* V. also परस्परेण स्पृहणीयशोभं न चेदिदं द्वन्द्वमयोजयिष्यत्। अस्मिन्द्वये रूपविधानयत्नः पत्युः प्रजानां वितथोऽभविष्यत्॥ *Raghu* VII. I. 17.5—The stage-direction उत्थातुमिच्छति is bad, as Jīmūtavāhana could not have saluted the ascetic without rising from his seat. If the reading आसनं दातुमिच्छति is admitted to be genuine, we shall have to understand अभ्युत्थान in the next line in the sense of 'honour' 'exaltation' and not merely 'rising up'. I. 17.6 सर्वस्याभ्यागतो गुरुः, the guest is superior to all (गुरुरग्निर्द्विजातीनां वर्णानां ब्राह्मणो गुरुः। पतिरेको गुरुः स्त्रीणां सर्वस्याभ्यागतो गुरुः॥) I 17.10—अनुरूप (रूपस्य योग्य) च असौ भर्ता तं गच्छतीति The expression occurs in *Śāk* IV. All the printed editions consulted by us read राजपुत्रि त्वामाह etc Now it is absolutely necessary that Jīmūtavāhana should know nothing about the descent of Malayavatī in order that the misunderstanding between the lovers depicted in Act II, should be possible. On the authority of one manuscript, we have dropped the expression राजपुत्रि

18 CONSTRUE : एकतः गुरुवचनम् अन्यतः दयितदर्शनसुखानि ; गमनागमनविमूढं मे हृदयम् अद्यापि दोलायते। (आर्या).

The Heroine is in a fix as to what she should do. She really liked to stay long in the company of the Hero, but there was the command of the Kulapati, which had to be obeyed. So she takes her departure most reluctantly.

दर्शितस्य दर्शनात् जातानि सुखानि. The plural सुखानि, which is rather unusual, seems to have been used to afford a better contrast with the singular वचनम्. The reading गमनागमनाधिरूढं would mean 'hesitating between going and not going.' It is less emphatic than गमनागमनविमूढं which implies that she *does not know at all* whether to go or to stop. दोला इव आचरति दोलायते, lit. acts like a swing, hesitates. Cf. for a similar idea, इतस्तपास्विकार्यम् । इतो गुरुजनाज्ञा । किमत्र प्रतिविधेयम् । *Śāk.* II. The Trivandrum edition drops this verse altogether, while Jīvānanda's edition reads it as a prose passage. We are inclined to think that the verse is genuine as the poet appears to consciously imitate Kālidāsa, wherever it is possible for him to do so.

19 CONSTRUE: जघनाभोगभरमन्थरयानया अन्यतः अपि व्रजन्त्या अनया मे हृदये पदं निहितम् । (अनुष्टुभ्).

जघनस्य आभोग· (expanse) तस्य भरेण मन्थरं (dull) यानं यस्याः सा तया Mark the alliteration and Anuprāsa in the first line. The second line contains a beautiful idea and the figure of speech विरोधाभास. If the lady is moving away अन्यत्र, how can she be described as laying a step in the heart? This contradiction is to be removed by taking पदम् metaphorically in the sense of 'an impression of love'. Jīmūtavāhana confesses that he is firmly caught in the meshes of love. I. 19. 5—द्रष्टव्यम् viz. Malayavatī's beauty. श्रोतव्यम् the conversation between the Heroine and the Cetī about the boon given by Gaurī. I. 19. 6—सूर्यस्य किरणाना संतापात् द्विगुणितः धमधमायते is an onomatopoetic expression, producing the sound *Dhamadhama* like that made by the blowing of bellows. Vidūṣaka simply means that he is extremely hungry. "In Sanskrit plays, Vidūṣaka is generally represented as a glutton and is made to refer in season and out of season to his dinner. Cf. सर्वत्रौदरिकस्याभ्यवहार्यमेव विषयः । *Vikram* II. also, दढं खलु विपणिगतकन्दुरिव म उदराभ्यन्तरं दह्यते । *Mālavikā* II कन्दमूलफलैरपि even by roots etc, *i. e.* if not by sweet dishes. I. 19. 9—अये...सहस्रदीधितिः (सहस्रं दीधितयः यस्य सः the sun), this expression occurs in *Priya* I.

20. CONSTRUE· तापात् तत्क्षणश्लिष्टचन्दनरसापाण्डू कपोलौ वहन्, संसक्तैः निजकर्णतालपवनैः संवीज्यमानाननः, हस्तोज्झितैः शीकरैः विशेषसिक्तहृदयः एषः गजानां पतिः संप्रति गाढायतदुःसहां दशां भजति इव । (शार्दूलविक्रीडितम्).

तत्क्षणं दृष्ट' च चन्दनस्य रस' तेन आचान्त. [illegible], संवीज्यमानम् आनन'यस्य [illegible], [illegible] आयल्लकेन दु सहाम् [illegible] longing '[illegible]' (Sivarāma) 'Jīmūtavāhana wants to show how the heat of the sun has grown intense, it being noon time, by describing the state in which he finds a lordly elephant The moment the elephant began to feel the heat, he rubbed his temples against the sandal trees, and besmeared them with the cool sandal juice. He at the same time was fanning his face by the flappings of his ears and was occasionally throwing showers of spray upon his body to allay the heat Now, as the heat caused by the sun and love is the same (समस्तापः काम मनसिजनिदाघप्रसरयो *Śāk*. II) the hero who is himself feeling the pangs of love, thinks that the elephant was experiencing a condition similar to that of a lover The lover also when tormented by love, has the sandal juice applied to his limbs, is fanned incessantly and has showers of water thrown over his body. The reading म्लायच्छल्लकदु:सहाम् 'unbearable like the state of the fading Śallaka tree' is obviously quite tame Taking into consideration the fact that the Hero himself is suffering from love-torment, it is more likely that he should compare the state of the elephant to the state of a lover rather than to the state of Sallaka

Though it is true that the poet owes much to Kālidāsa and Bāna, as has been pointed out in the notes, in respect of the main scene in the First Act, it must be admitted that the poet has shown great skill in the arrangement of the various incidents in the First Act The character of the Hero is painted with a few fine touches and his remark that everything *including even his body*, is meant for the sake of others, foreshadows what is to follow in the sequel. While Vidūsaka refers to the sentiment of Śrngāra in his description of the penance-grove, the Hero's descriptions betray no such sentiment, but are eminently such as would suggest themselves to an ascetic. The singing and Vādana of Malayavatī make a powerful impression on him, but it is merely academic until he actually sees her. The extraordinary beauty of Malayavatī at once attracts him,

and susceptible as his mind is to all tender sentiments, he falls desperately in love with her at first sight. The reference to a Vidyādhara Cakravartin in the boon, seems to have contributed not a little to this change of front on the part of the Hero who till that time had subordinated everything to the service of his parents. He must have thought that Gaurī herself desired that he should enter the married life

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ACT II.

[A few days have elapsed since the events described in the last Act. From the conversation between two maids in the Praveśaka, we learn that the Heroine has been suffering very much from love-fever, and that she is anxious to know why Mitrāvasu, her brother, who apparently has been sent to negotiate her marriage with Jīmūtavāhana, has been tarrying. The Heroine also has given order to her maid to make ready the sandal-bower, where she wishes to pass the day.]

II. 0. 7—चिरं करोतीति चिरयति, तत् करोतीति णिच्, *tarries long.* लघु quickly. Mitrāvasu had been deputed to negotiate Malayavatī's marriage with Jīmūtavāhana. From I 17.5- it is clear that Malayavatī knows that her lover is Jīmūtavāhana himself. Hence her anxiety to know what the result of the negotiations was. It will be remembered that Jīmūtavāhana does not know that the maiden with whom he has fallen in love is Malayavatī. II. 0 13—परिहृत्य avoiding. Cf. for the idea [सखि कौमुदिके कुतस्त इयं धीरता यत्समीपेनापि मामतिक्रामन्ती इतो दृष्टिं न ददासि ।] *Mālavikā* I. II. 0. 20. कुसुमानाम् अवचयात् यः परिश्रमः तेन निःसहम् (languid, helpless) Malayavatī of course does not reveal the true reason viz. her love for the Hero शरदः आतपः द्वेन जनित.. • The शरद् season comes off in the months of Āśvina and Kārtika, corresponding to the months of October and November The scorching nature of the October heat is quite well-known.' वालाश्च ताः कदल्यश्च तासां पत्रैः परिक्षिप्ते. चन्द्रमणि is the moon-stone which is supposed to ooze when the moon shines; a cooling crystal stone. II. 0 30—नेदृशा..., the clever maid, however has guessed the

true reason of Malayavatī's torment; hence her remark that the sandal-bower, being an excitant of love, far from allaying her torment, would increase it

Here ends the Praveśaka or Interlude (For definition of प्रवेशक as well as विष्कम्भक, see Appendix) Praveśaka and Viskambhaka (or Viskambha) are interludes introduced at the beginning of an Act, in order to give information to the audience, on matters that cannot for various reasons be directly represented on the stage, so that the audience might be able to understand the plot properly. These interludes refer to matters that happen during the interval between two Acts and they also indicate what is to happen in future. The Viskambhaka is called शुद्ध if only ordinary (मध्य) characters take part in it It is called संकीर्ण or मिश्र, if both मध्य and नीच (low, speaking the Prakrit language) characters take part in it In a प्रवेशक *only* नीच characters take part. A प्रवेशक also can come only between two Acts, that is, it is never introduced at the beginning of the First Act, while a विष्कम्भक can be so introduced. We have a विष्कम्भक at the beginning of the Fourth Act in our play

THE MAIN SCENE

[Malayavatī who has been pining all the while on account of love, goes with her maid Caturikā to the sandal-bower to divert her mind While they are there, Jīmūtavāhana comes with Vidūsaka to the same place. Malayavatī and the maid conceal themselves behind the red Asoka tree and overhear their conversation The Hero then narrates to Vidūsaka the account of his having seen his beloved in a dream and draws her picture on a crystal slab. Malayavatī becomes dejected at this as she does not know that she herself is the object of his love. In the meanwhile, Mitrāvasu appears on the scene and offers the Hero his sister Malayavatī, as directed by his father Jīmūtavāhana, not knowing that Malayavatī and his beloved are one and the same, rejects the offer on the plea that he loves another lady and Vidūsaka advises Mitrāvasu to tender his request to the Hero's father. After Mitrāvasu goes away, Malayavatī sends Caturikā away on some pretext and tries to commit suicide by hanging

herself, out of despair. Caturikā who had noticed the excited state of her mistress, and had remained concealed just close by, raises a cry for help and Jīmūtavāhana repairs hurriedly to the scene and catches hold of Malayavatī's hand and prevents her from hanging herself. Explanations follow and when Malayavatī and Caturikā see the picture drawn on the slab, they are satisfied that the object of Jīmūtavāhana's love is Malayavatī herself and the misunderstanding is completely removed. Just at that time another maid arrives with the happy news that Jīmūtavāhana's father has agreed to Malayavatī being his daughter-in-law and that the marriage would be celebrated the same day].

II. 0. 40—तदा, at the time of meeting at the temple of Gaurī. आत्मानं बिभर्ति इति आत्मंभरि तस्य भाव. आत्मभरिता selfishness. Malayavatī means to say that her heart, by producing bashfulness at the time of the first meeting, did not allow her to stand in the presence of her lover, but now that same heart had of its own accord gone to the Hero; thus the heart had shown itself to be eminently selfish. II.0 42—आयतनमार्ग—The Princess had really started for the sandal-bower, but she had all the while been revolving in her mind the scene at the temple of Gaurī when she had met the Hero, and so inadvertently asks the maid to direct her to the temple, instead of to the sandal-bower II. 0. 45—सलज्जम्, because her absent-mindedness was noticed by the maid. II. 0. 52—शून्यं हृदयं यस्याः सा शून्यहृदया तस्या भाव· शून्यहृदयत्वम्—The Cetī makes this remark when she finds that the Heroine, though reminded of the fact that she was to go to the sandal-bower, was walking in a different direction. Lovers are often depicted as being absent-minded on account of their being engrossed in love. Cf. वसन्तसेना—हञ्जे तदो तदो । चेटी-अज्जए ण किंपि मन्तेमि । किं तदो तदो । वसन्तसेना—किं मए भणिदं । चेटी—तदो तदो त्ति । वसन्तसेना—आ एव्वं ॥ *Mrccha* II, also राजा—सखे गौतम । प्रतीहारी—जेदु भट्टा । असन्निहितो गौतमो । राजा (आत्मगतम्) आः मालविकावृत्तान्तज्ञानाय प्रेषित । *Mālavikā* IV. II. 0 53—विलक्षेण (विगतं लक्षं यस्मात् तेन) स्मितेन सहितं यथा तथा, with an embarrassed smile. II. 0. 62—येन...लब्धसे—Malayavatī thus addresses the God of love: 'Jīmūtavāhana has conquered you as he is far

more beautiful than you. You have a grudge against him and so ought to have punished *him*, but you allow the really guilty person to go scot-free and punish me who am quite innocent, probably because I am unable to resist you, being but a woman and so weak'. A pun on the word अबला, which means both 'weak' and 'a woman'. Cf for this use of अबला, [illegible] *Mālavikā* IV For the whole idea, cf [भगवन् कुसुमायुध निर्जितसकलसुरासुरो भूत्वा कथं स्त्रीजनं प्रहरन् लज्जसे ।] *Rat* II. The figure of speech in the passage is प्रत्यनीक which is defined by Mammata as प्रतिपक्षमशक्तेन प्रतिकर्तुं तिरस्क्रिया । या तदीयस्य तत्स्तुत्यै प्रत्यनीकं तदुच्यते । *Kāvyaprakāśa* X. II 0 61 [illegible] किरणा यत्र तत् II 0 66–सस्मितम् because she has divined the true reason किं पुन . ,the Ceṭī means to say that even if she were to tell the reason, her mistress would not admit it to be correct as it is rather delicate, but would brush it aside without any ceremony. The reading असंभाविनी would mean 'not believing (in me),' going with भर्तृदारिका II 0 71—कथं . . Am I detected? Has she known my secret? II. 0 73—एष... स· and the Ceṭī was going to complete the sentence as in II. 0 82. But the Heroine understands the unfinished sentence to mean 'Here is your desired lover' and thinks that Jīmūtavāhana was actually there and so asks कुत्र कुत्र सः, thus betraying herself II. 0 82—The whole passage is correctly read in the Trivandrum edition which gives the best readings वक्तु काम· यस्या. सा वक्तुकामा । The infinitive loses its मकार before काम and मनस् by the sūtra तुम्काममनसोरपि The reading एष ..दत्तः स्वप्ने पश्चादपि यः क्षणमेव etc ultimately means the same thing but the construction becomes more or less involved. स्वप्ने प्रस्तुते when the conversation turned upon the dream. प्रविमुक्ताः कुसुमबाणाः येन स·, मकर ध्वजः (or ध्वजे) यस्य स. (the God of love is described as having a fish on his banner, मीनकेतन is also his epithet) Madana also has flowery arrows (see notes on I. 1) The Hero was as beautiful as Madana but wanted only the flowery arrows to make him identical with Madana. He was Madana *minus* the arrows. Cf. for the idea विस्मृतहस्तकमलया नरेन्द्रलक्ष्म्या वसुमतीव । *Mālavikā* V The expression might also be taken to mean 'like Madana who has discharged his flowery shafts' II. 0 86—अलक्ष स्पृशन्ती

fondly touching or adjusting the hair. This is a characteristic touch true to nature. Women show their extreme fondness or familiarity in this way. Śivarāma aptly remarks—अलकानि सज्जयन्तीति स्वरहस्यं प्रति तस्या अन्तरङ्गतामापादयितुमावर्जनप्रकारः। II. 0. 87 चतुरिका खलु त्वम् you are indeed Caturikā (clever), a pun on the word चतुरिका which means (1) clever (2) a proper name. Such punning on proper names is common in Sanskrit plays. Cf. [विमर्दसुरभिर्वकुलावलिका खल्वहम् ।] *Mālavikā* III ; [अतः खलु प्रियंवदासि त्वम् ।] *Śak* I. II. 0. 92—वरविषयकः आलापः वरालापः एव वरालापमात्रं तेन जनितेन. यद्यहं चतुरिका might be interpreted in two ways. (1) If I am Caturikā (clever), with a pun on the word चतुरिका ; (2) As sure as my name is Caturikā, a sort of oath. II. 0. 94—न मुहूर्त...रंस्यते would not feel interested even for a while II. 0. 98—मधुमथन the killer of the demon Madhu, that is, Visnu. See *MBh Śāntiparvan* 357 for the story of the birth of Madhu and Kaitabha and their destruction. Madhu and Kaitabha took away the Vedas from Brahmadeva who approached Hari for help. Hari by practising a ruse recovered the Vedas and killed the demons Visnu is described as having Laksmī resting on his bosom. The Ceṭī means to say that as Visnu would not be happy without Laksmī, Jīmūtavāhana also would not rest contented till he has secured Malayavatī. II. 0. 102—किं स्वजनः...जानाति *A friend knows only how to talk pleasantly. He often* says something which need not be a true statement simply to console others. The Heroine means to say that Caturikā's remark that the Hero would move heaven and earth to secure her was merely prompted by love for her and must not be taken seriously Cf. for the idea, सौहार्दमेवं पश्यति [अलं सेवया, मध्यस्थता गृहीत्वा भण] *Mālavikā* III. सखि...याचते—this expression occurs in *Rat.* II. न कृता अकृता प्रतिपत्ति (*respect*) *यया ताम्.* अदक्षिणा discourteous. Malayavatī means to say that it pains her very much that she did not behave properly with the Hero during the meeting, not speaking even a few words with him and so Jīmūtavāhana would be carrying a bad impression about her. The reading अकृतप्रतिपत्तिः can be taken with महानुभावः (अकृता प्रतिपत्तिः यस्मै सः) or with अदक्षिणा (अकृता प्रतिपत्तिः यया सा). *II 0* 115 अनवरतं यथा तथा पतद्भिः. The passage from II 0 112—अथवा कथं न रोदिष्यति to...हृदये दास्ये, need not be

necessarily आत्मगतम्, though it would be better to take it to be such.

1. CONSTRUE: घनतरुचन्दनपवनमपि शीतलम् अपि इमं कदलीदलमारुतं स्म एव निश्वासैः उष्णं करोति। (आर्या).

घनाः तरवः ये चन्दनाः (or तरवः चन्दनाः) तेषां संपर्केण शीतलम् The Calcutta edition drops this verse altogether and reads the following prose passage instead. तुम निःश्वासा ... इमं णीसासेहिं पपञ्चिअ कअलीदलमारुअं उण्हं करेसि. [त्वं निःश्वासैः ... मिमं निःश्वासैः प्रपञ्च्य कदलीदलमारुतमुष्णं करोषि।] which practically means the same thing. The Ceti means to say that the breeze from the plantain-leaf was really cool, but the hot sighs of the Heroine were responsible for rendering the breeze hot and unrefreshing II. 1 7—यदि सोऽनागच्छति—this sentence suggests the entrance of the Hero The remarks made in connection with the entrance of the Tāpasa in Act I, apply more or less in this case also.

2 CONSTRUE· सितासितेक्षणरुचा तान् शाखिनः विटपावसक्तविलसत्कृष्णा-जिनौघान् इव आश्रमे कुर्वत्या तया मुने. अपि पुरः व्यावृत्त्य एव यत् दृष्ट अस्मि, तेन एव मयि आहते, (हे) पुष्पेषो किम् इति मुधा एव एते शराः क्षिप्यन्ते। (शार्दूलविक्रीडितम्).

सिता च असिता च या ईक्षणरुक् (ईक्षणयो रुक्) तया, or ईक्षणरुक् यस्याः सा तया. विटपेषु अवसक्ता विलसन्तः कृष्णाजिनानाम् ओघाः येषां तान्. व्यावृत्त्य having turned her face The force of एव is that the Heroine did not look at him straight, but only side-glances were directed at him The reading आवृत्त्यैव would mean 'repeatedly'. This however is to be rejected as that would make the glances less efficient Even though she looked at him for a short time only, he was completely over-powered The idea in the first two lines is this—the pupil of the eye is black or blue and the rest of the eye is bright and white Hence the glances of the Heroine sent forth a mixture of white and black lustre, and the trees in the hermitage, covered with this same lustre, appeared to be possessed of hides of spotted antelopes, suspended on the branches, the hides being also of the same colour. Cf for the idea of the eye transferring its splendour to other objects, यदालोकस्थाने भवति पुरमुन्मादतरलैः कटाक्षैर्नारीणां कुवलयितवातायनमिव। *Mālatī* II; for व्यावृत्त्य दृष्टोऽस्मि, cf. यान्त्या मुहुर्वलितकन्धरमाननं तदावृत्तवृन्तशतपत्रनिभं वहन्त्या। दिग्धोऽमृतेन च विषेण च पक्ष्मलाक्ष्या गाढं निखात इव मे हृदये कटाक्षः॥ *ibid* I, also the famous

verse in Śāk II, दर्भाङ्कुरेण चरणःक्षत इत्यकाण्डे etc. where however the glances are thrown under a pretext मुनेरपि पुरः—the मुनि is the Tāpasa शाण्डिल्य. अपि shows that her love had made her bold enough. अस्मि might be taken to be an अव्यय in the sense of अहम्. Jīmūtavāhana means to say—Oh Madana, I have been struck sufficiently by her arrow-like glances, and have been already experiencing the climax of my suffering. Why do you then waste your arrows for nothing? They cannot add to my suffering at all. And again it is cruelty to load a falling man II. 2. 2—तत् धीरत्वम् that well-known fortitude.

3. CONSTRUE: शशाङ्कधवलाः निशा. न नीता किम्, इन्दीवरं न आघ्रातं (किम्), उन्मीलितमालतीसुरभयः प्रदोषानिलाः न सोढाः किम्, कमलाकरे मधुलिहां झङ्काराः वा मया न श्रुताः किम्, विधुरेषु अधीर. इति मा भवान् केन निर्व्याजम् अभिधत्ते। (शार्दूलविक्रीडितम्).

Jīmūtavāhana objects to the remark of Vidūṣaka that he has lost his धीरत्व He means to say that he should really be called a धीरतम, taking into consideration how he has conducted himself in the face of the various excitants of love. Moon-lit nights, lotuses, evening breezes, the hummings of bees are all powerful excitants of love. Jīmūtavāhana says that he successfully defied all these. He passed not one night, but a series of nights with the moon-light, without breaking down. Similarly the sweet fragrance of the lotuses could not over-power him. The evening breezes or the hummings of the bees, likewise failed to kill him or for the matter of that, to make any impression on him. Under these circumstances, it was the most unkindest cut of all to be bluntly told by Vidūṣaka that he was an अधीर. शशाङ्केन धवलाः. The reading शशाङ्करुचयः would mean 'possessed of the splendour of the moon' or 'pleasant owing to the moon' शशाङ्कस्य (or शशाङ्केन रुचिः यासु ताः. The idea that nights are passed with great difficulty by lovers is quite common. Cf कार्यान्तरितोत्कण्ठं दिनं मया नीतमतिकृच्छ्रेण। अविनोददीर्घयामा कथं नु रात्रिर्गमयितव्या॥ Vikram III. इन्दीवरम् a blue lotus, जातौ एकवचनम्. For the sake of symmetry it would have been better if an expression in the plural had been used. उन्मीलिताः याः मालत्यः (the flowers of मालती) ताभिः सुरभयः प्रदोषस्य अनिलाः. कमलाकरः—a-lake full of lotuses or an

assemblage of lotuses निर्व्याजं without any pretext, bluntly, openly. विधुर—love-lorn, distressed Cf for this meaning of विधुर, मयि च विधुरे भाव: कान्ताप्रवृत्तिपराङ्मुख: Vikram IV, also विधुरां ज्वलनातिसर्जनान्ननु मां प्रापय पत्युरन्तिकम्। Kumāra IV, or विधुर may be taken in the sense of 'anxiety' or 'affliction'. If the reading is येनाभिधत्ते भवान्, the last line would be connected with the rest of the verse. II. 3. 1. अथवा or rather. Jimūtavāhana corrects his statement made in the last verse. I am अधीर, as you say

4 CONSTRUE · अनङ्गेन स्त्रिया, कुसुमेषव, अपि मोटद्वेन (मया) न सोढा येन स (अहम्) अद्य तव पुर: धीर: इति कथं गणामि। (आर्या).

Jimūtavāhana means to say—I have forfeited all claim to being called a धीर as I am not able to endure even the *flowery* arrows discharged not by a stout person, but by the *bodiless* one. The arrows discharged were made not of steel, but of delicate flowers, and they were moreover, discharged by one who has no body, hence their strokes were remarkably easy to endure. But I could not endure even them. Surely my heart is therefore like that of a woman स्त्रीहृदयेन can be explained in a number of ways. (1) स्त्रिया: इव हृदयं यस्य तेन This seems to be the most reasonable way of understanding the expression. (2) स्त्रियां हृदयं यस्य तेन, by one whose heart is fixed upon a woman (Malayavatī). In both these cases, the expression goes with Jimūtavāhana (3) स्त्रिया: हृदयेन, 'through the heart i e love of a woman' explaining the manner in which the arrows were discharged by Madana. (4) The expression to be taken as an adj to अनङ्गेन II. 3. 4—प्रतिपद्यमानेन admitting. तद्यावत्...where i e. to what other topic shall I turn his mind? Vidūṣaka is afraid that the mental agitation of the Hero, would continue to grow, if they continued to harp on the subject of love. He wants therefore to change the topic of conversation He, however, does not succeed in his attempt. II. 4. 7—स्थाने in the proper place It is quite an appropriate question to ask. कस्य .., this expression occurs in Śāk. III. II. 4. 8—अङ्गुल्या निर्दिशन्, the Hero points at the sandal-bower with his finger, as he utters the expression अत्र चन्दनलतागृहे. II. 4. 9.—प्रणयकुपिता angry through love, having a love-quarrel with me. II. 4. 10—उपालभमानेव as if scolding or

chiding me. स्वप्ने अनुभूतः य दयितायाः समागमः तेन रम्ये. II. 4. 14—पदशब्द इव something *like* the sound of foot-steps, as she is not quite sure. II. 4. 17—ईदृशम् आकारं this condition, *i. e.* with the body languid and with the sandal juice applied to it. कलयिष्यति would understand the true nature. The reading मा... तुलयतु, means 'let not any body weigh, *i e.* understand my heart' तुलयतु—a verb from तुला.

5. CONSTRUE : चन्द्राननया रहितं सचन्द्रमणिशिलम् अपि इदं चन्दनलतागृहं चन्द्रिकया रहितं निशायाः मुखम् इव मम न प्रियम् । (आर्या).

The poet's attempt to secure as many चन्द्र words as possible in the verse is quite apparent. चन्द्रमणिशिलया सहितम्. निशायाः मुखं, the beginning of the night, *i.e.* the fore-part of the night. The sandal-bower corresponds to the fore-part of the night and Malayavatī to the चन्द्रिका (moon-light). The night is enjoyable, only when there is the moon, similarly the sandal-bower would be enjoyable only in the company of Malayavatī. II. 5. 2—दिष्ट्या वर्धसे you are to be congratulated; good luck. दिष्ट्या वृध् is used in this sense, the thing upon which one is to be congratulated (if expressed) being put in the instrumental case. II. 5. 16—एषा सा, the Ceṭī could not hear distinctly what Vidūsaka had said. She only catches the words एषा सा and does not hear the words चन्द्रमणिशिला. Inferring from what she had heard that the conversation was with reference to some woman, she draws the attention of her mistress to it and asks her to listen attentively. II. 5. 18—हस्तेन चालयन्, Vidūsaka shakes the Hero by his hand in order to free him from his reverie, and repeats again what he had said before, because Jīmūtavāhana had apparently not heard him before on account of his being engrossed in his own thoughts.

6. CONSTRUE · मयि चिरयति यस्यां विपाण्डुरम् आननं वामे करकिसलये कृत्वा घनश्वसितोद्गमा मनाक्स्फुरिताधरा नियमितमनोमन्युः व्यक्ताकूता रुदती प्रिया मया दृष्टा, सा इयं शशिमणिशिला । (हरिणी).

मयि चिरयति loc. abs construction. विपाण्डुरं pale or wan, करः किसलयमिव sprout-like *i. e.* tender hand. Supporting the face on the left hand, is a characteristic pose of women engaged in contemplation. घनः श्वसितानाम् उद्गमः यस्यां सा. व्यक्तम् आकूतं (हृदयाभिप्राय.) यस्याः सा. मनाक् slightly. मनाक् स्फुरितः अधरः यस्याः सा.

the throbbing of the lower lip indicates anger The reading स्फुरितैर्भ्रूभिः is to be connected with स्पष्टागता, who slightly indicated her feelings by the throbbing of the eye brows नियमितः मनसः मन्युः यया सा II. 6 2—ग पुन ...who can this lady who is so described, be? II 6 5—The Ceṭi suggests that possibly the Hero may have seen her The reading मा नाम.. would have to be taken to mean 'can you not possibly be seen by him?'. II 6 8—न पुन. , the Heroine means to say that even though the Ceṭi's suggestion viz, that she might have been observed by the Hero, is accepted, the matter remains still unexplained. *She* had no love quarrel with him; in fact, she had not even spoken with him, hence it must be some other lady of whom he is thinking. II. 6 11—मैवम्...Do not take it for granted that he is referring to some other lady II. 6 15—वर्णयिष्यामि I shall dilate on this very topic The reading वादयिष्यामि would mean the same thing

7. CONSTRUE: बाष्पाम्बुना सिक्तम् एतत् चन्द्रकान्तशिलातलं ते अनेन मुखचन्द्रोदयेन निष्यन्दते इव। (अनुष्टुभ्)

मुखमेव चन्द्रः तस्य उदयेन. The moon-stones ooze in the presence of the moon The moon-like face of Malayavati, as it were caused the slab of the moon-stone to exude water which was really due to her tears II 7 2—अस्ति. श्रोतव्यम्, the words of the Hero clearly show that he is narrating his conversation with some other lady, for he had never addressed the Heroine like that; it was no use, therefore listening to the conversation any further II 7. 9—तया .. I shall divert myself by drawing her in picture This is a favourite theme with Sanskrit poets Lovers are very often described as diverting themselves with the pictures of their beloved persons Cf *Śāk* VI where Dusyanta diverts himself in a similar manner. See also *Mālavikā* II, *Rat.* II. *Vikram* III etc मनःशिला red arsenic. II. 7 15—वर्णक a colouring material

8. CONSTRUE: अक्लिष्टबिम्बशोभाधरस्य नयनोत्सवस्य दयितामुखस्य शशिनः इव इयं प्रथमदृष्टा रेखा अपि सुखयति। (आर्या)

The expressions अक्लिष्ट...धरस्य and नयनोत्सवस्य, रेखा and प्रथमदृष्टा are to be construed with both मुखस्य and शशिनः. अक्लिष्ट (uninjured,) यत् बिम्बं (the Bimba fruit) तस्य शोभा यस्य तादृशः अधरः

(lower lip) ललितम् तस्य, when referring to the face; अक्लिष्ट (free from clouds or stain) बिम्ब (disc, orb) तस्य शोभा ता धरतीति, when referring to the moon नयनयोः उत्सव. यस्मात् तस्य or नयनयोः उत्सवम्, serving as a festival to the eyes; the same meaning in both the cases. प्रथमदृष्टा referring to the moon means 'seen for the first time after the dark fort-night' i. e the moon on the शुक्लप्रतिपत् day or rather the शुक्लद्वितीया, as the moon on the first day of the bright half is hardly visible. लेखा, with the face, means 'the out-line of the picture'; with the moon, 'the digit'. The reading रेखापि is more emphatic than लेखा मृत्युर्गते न. II. 8 2—अप्रत्यक्षेऽपि such, that is, so exact a form is painted even though the person drawn is not present'.

9 CONSTRUE: मत्कल्प. पुर स्थापिता इयं प्रिया सन्निहिता एव, दृष्ट्वा दृष्ट्वा यदि एना लिखामि तत् क. अत्र विस्मय. । (अनुष्टुभ्).

Jimūtavāhana says—'Oh Vidūsaka, you are wrong in remarking that I am drawing my beloved in picture when she is not present She *is* present and quite near in front of me, created and placed there by my imagination. It is 'a model drawing' that I am engaged in drawing Hence it is no wonder if the painting is so exact'. दृष्ट्वा दृष्ट्वा repeatedly looking at it Cf चिरं ध्यात्वा ध्यात्वा निहित इव निर्माय पुरतः । *Uttara* VI. II. 9. 2— ज्ञात.. वसानम् Has not the end of the tale been known? Or, do you want to hear still more? You asked me to await the end of the tale (II. 7. 8) and for your sake I agreed to it. But the more we hear, the more we are convinced of the fact that he loves some one else. The reading जातं खलु..., is also a good one. It means 'Has not the end of the tale come now?' as one would say 'झाला का एकदा गोष्टीचा शेवट?' in Marathi. II. 9. 6—जीवितात् निर्गता अपेक्षा यस्मात् स उल्लाप—talk. She is overcome completely with despair and might be thinking of putting an end to her life II. 9. 7—ननु गतैव, as we know from (II 0. 7) तत् कदाचित्...,this suggests to the audience the entrance of Mitrāvasu. The Ceṭī means to say that Mitrāvasu, having learnt that Malay avatī has gone to the sandal-bower, might just come there to inform her of the result of the negotiations regarding her marriage. But Mitrāvasu seems to have been

somewhat delayed and he just arrives on the scene in search of Jīmūtavāhana, not finding him at home. II. 9. 11—आसन्नभावात् owing to his being near us The reading आसन्न-वासात् is more explicit, 'owing to his residing near by'. The reading कृतो योग्यो वरः would mean 'he has been fixed upon as a fit husband' II. 9. 13—अन्या अवस्था अवस्थान्तरम् As अवस्थान्तर means by itself 'another state' अन्यत् is superfluous. किमपि indescribable

10. CONSTRUE · यत् विद्याधरराजवंशतिलकः, प्राज्ञः, सतां संमतः, रूपेण अप्रतिमः, पराक्रमधनः, विद्वान्, विनीतः युवा; यत् च सत्त्वार्थम् अभ्युद्यतः सकलान् असून् अपि संत्यजेत्, तेन अस्मै स्वसारं ददतः मे अतुला तुष्टिः विषादः च। (शार्दूलविक्रीडितम्).

The first two lines describe the various good qualities possessed by Jīmūtavāhana, which would make him an ideal husband. The third line refers to one serious draw-back in him from the point of view of the bride Mitrāvasu is incomparably glad, because Malayavatī would get such an excellent husband who was the ornament of the Vidyādhara race, wise, handsome, brave, learned, modest and young. He is however sorry because Jīmūtavāhana would not hesitate to sacrifice his life to save any creature (as Jīvānanda remarks—कस्यापि जीवनाय स्वजीवितदानसंभावनया भगिन्या वैधव्यापत्तिरिति विषादः ।) यत्=यस्मात् since विद्याधराणां राजवंशः तस्य तिलकः तिलक literally means a natural mark under the skin or a mark on the fore-head, used at the end of compounds to denote the best of the species पराक्रमः एव धनं यस्य स.. विनीत-well-trained, modest सत्त्वार्थे, for, that is, to save the life of any creature. अभ्युद्यतः ready. The reading अतुलां (meaning 'peerless,' an adj to स्वसारं) is not good, as there is no propriety in having such an epithet in connection with स्वसारम्. On the other hand, अतुला as going with तुष्टि. is quite in its proper place, as the merits of the would be bride-groom in the first two lines, do warrant an incomparable joy. II. 10 6—चित्रगतां कन्यकाम् this girl drawn in the picture. The reading चित्रगत कर्म would mean 'this drawing of a picture' A similar expression occurs in *Rat* II, [भो वयस्य प्रच्छादयैतच्चित्रफलकमनेन कदलीपत्रेण] In fact, this scene has very much in common with a similar scene in *Rat* Act II.

II. 10. 13 अपि introduces a question, when used at the beginning of a sentence. II.10 16–श्रोष्यामि..., the Heroine, being concerned with the matter, is extremely eager to know the message of her father. II. 10. 18—दुहिता—a daughter; Yāska derives the word as दुर्हिता (not properly placed, *i. e.* causing anxiety to the parents), दूरे हिता (desirable to keep at a distance from the father's house, *i.e.* at the husband's) दोग्धे: (one used to milk the cows, or one always demanding wealth from the father, as Durga explains). II. 10. 19—सिद्धराजस्य अन्वय: तस्य. जीवितम् lit. life, that is, as dear as life. Cf. सा कुलपतेरुच्छ्वासितमिव *Śak*, एते वयममी दारा: कन्येयं कुलजीवितम्। *Kumāra* VI 63; एकजीवितमिव पित्रोरथवा सर्वस्यैव गन्धर्वकुलस्य...*Kādam.* II 10. 22—किं न कुप्यसि Do continue to be angry Said in jest, as every thing was turning up exactly as the Heroine would have desired. II. 10. 25—अन्यस्यां हृदयं यस्य स: अन्यहृदय: तस्य भाव:। The Heroine means to say that Ceṭī's joy was somewhat premature. Mitrāvasu has no doubt made the offer, but it may not be accepted by the Hero as he loves another lady. II. 10. 26—The stage-direction अपवार्य before the speech of the Hero and also the next speech of Vidūṣaka, is intended to prevent Mitrāvasu alone from hearing what is said. The Heroine and the Ceṭī of course do hear it. II. 10. 29—यथा तथा यत्किमपि, saying something or other, putting forth some sort of excuse. II. 10. 32—हता आशा यस्य स: हताश. a wretched man, an abusive, term. को वैत..., Malayavatī means to say that no body would be deceived by the excuse that might be offered by the Hero, on the advice of Vidūṣaka. The excuse would be too flimsy and could easily be seen through. Or, the expression might mean that every one could easily know that Vidūṣaka would give some such advice to deceive Mitrāvasu. II.10.34—न शक्यते etc. The noble Jīmūtavāhana refuses to follow the advice of Vidūṣaka and gives a straightforward and courteous answer. He says that as he loves another lady, it would be impossible for him to accept Mitrāvasu's sister as his wife. The expression अन्यत:.. प्रवर्तयितुम् might also mean 'to turn my heart which is entirely devoted to the service of my parents to love-affairs' (as remarked by Sivarāma, अर्थकामौ विहाय

गुरुशुश्रूषणतपःप्रभृतिधर्ममार्गे दत्तचित्तं पुनरस्मत्कामानभिज्ञं मां न जानाति।) We have no hesitation in rejecting the second interpretation as it is hardly complimentary to the Hero whose mind knows no guile or quibbling. II 10.39—Vidūṣaka gives a statesmanlike answer to free the Hero from the awkward situation created by his more or less blunt answer. Possibly Vidūṣaka wants to send away Mitrāvasu as soon as possible, and in the meanwhile, he hopes to make Jīmūtavāhana's father acquainted with the real state of things, so that he might not give his consent to the marriage. But Mitrāvasu is more than a match for him. He takes up the hint, goes at once to the Hero's father and secures from him consent to the proposed match (II.12 42) II 10.43–एवं..., said sarcastically. Mitrāvasu, proud as he is, gives a parting thrust at the Hero. He means to say that it was not quite proper for Jīmūtavāhana to give such a blank refusal. He could have been more courteous. He could have, for instance, asked for time to think over the matter. II. 10. 46—प्रत्याख्यानेन लघु (insulted). Malayavatī, as a self-respecting girl, could not brook the idea of her brother still continuing the negotiations after the insult given to him. In her opinion, Mitrāvasu ought to have walked off indignantly without uttering a single word. Of course Malayavatī could not hear exactly what Mitrāvasu said, as she was too angry for that. The reading प्रत्यक्षं लघूकृतः would mean 'insulted to his face'. II.10 52—दुर्भगस्य भावः दौर्भाग्यम् एव कलङ्कः. तेन मलिनेन अत्यन्त दुःख भजते तत् अत्यन्तदुःखभाजि तेन. The Heroine is tired of her body as it had failed to create, as she thinks, an impression upon the Hero. That was the दौर्भाग्य. Cf. तथा समक्षं दहता मनोभवं पिनाकिना भग्नमनोरथा सती। निनिन्द रूपं हृदयेन पार्वती प्रियेषु सौभाग्यफला हि चारुता॥ *Kumāra* V 1. II.10 55—प्रेक्षस्व...This is said with a forced or embarrassed smile (विलक्षस्मितेन) so as to ward off any suspicion from the mind of the Ceṭī whom she wants to send away on some pretext, so that no one might prevent her from committing suicide. II.10 60—अन्यादृशम्—अन्यत् इव पश्यतीति, unusual. She means something else than what her words convey. अपवारिता concealed. Cf. for this speech of the Ceṭī, the speech of the Viṭa in *Mṛccha* VIII, विट —(किंचिद्गत्वा) [अथवा मयि गते नृशंसो

इन्यादेनाम् । तदपवारितशरीरः पश्यामि तावदस्य चिकीर्षितम् ।] II.10.69—उद्बध्य by hanging herself. Compare with this a similar scene in *Rat* III, where Sāgarikā hangs herself in the same manner and is similarly rescued by the Hero. सागरिका—[वरमिदानीं स्वयमेवात्मानमुद्बध्योपरता भविष्यामि ... तद्यावदहमशोकपादपे गत्वा यथासमीहितं करिष्ये...] (इति कण्ठे लतापाशमर्पयति). II.10.72—(सहर्षम्) because he is delighted to see his beloved and also that he has come in the nick of time to save her.

11 CONSTRUE : (हे) मुग्धे ईदृक् साहसं न खलु न खलु कार्यम्, एतं पल्लवाभं करं लतायाः व्यपनय, यः कुसुमम् अपि विचेतुं न समर्थः (इति) मन्ये सः ते उद्बन्धनाय कथं पाश कलयति । (मालिनी).

पल्लवस्य आभा यस्य तम्. लतायाः from the noose of the creeper कलयति takes, devises न खलु न खलु, the repetition makes the statement more emphatic. Cf. for this use, न खलु न खलु बाणः संनिपात्योऽयमस्मिन् । *Śāk* I. मुग्धे—Oh simpleton, मुग्ध also means 'charming' Jīmūtavāhana means to say that Malayavatī's hand was so delicate that it would have been fatigued by plucking a single flower. To make use of such a hand to hold the noose and hang oneself by it,—even the very idea is monstrous. Cf. for the idea अलमलमतिमात्रं साहसेनामुना ते। त्वरितमयि विमुञ्च त्वं लतापाशमेनम् । (*Rat* III) II. 11.3—कः पुनरेषः—*Who* is this stranger? The Heroine does not at first recognise the Hero, as he was the least expected to come to her rescue, and so she takes him to be some stranger. But when she finds that it was the Hero, she in a spirit of defiance demands that her hand should be released by him, as he was nothing to her, because his heart was fixed upon another. कथ मरणेऽपि... In order that I might live happily, Mitrāvasu requested you to accept me in marriage. You refused that request. And am I now to take your permission even to die?

12. CONSTRUE : हारलतायोग्ये कण्ठे त्वया येन (करेण) पाशः अर्पितः सापराधः गृहीतः सः अयं करः कथ मुच्यते । (अनुष्टुभ्).

Jīmūtavāhana means to say that the hand in question has committed a great offence It ought to have known that Malayavatī's neck deserved to have a necklace round it, and not certainly the noose of creepers. For this grave error of judgment, it deserves to be punished and so he

would keep it in custody for a while, like a prisoner. II 12. 2—मरणव्यवसाय determination to die. The expression occurs in *Kumāra* (IV. 45) [illegible] मरणव्यवसायबुद्धिम् । II. 12. 4—न खल्ववगच्छामि, I cannot understand how I, who love her even more than my life, could have been the cause of her determination to hang herself II 12. 10—प्रतिपाद्यमानेऽपि मित्रावसोः in spite of the fact that Mitrāvasu had actually offered me. A genitive absolute construction The reading प्रत्याख्यातस्य... cannot be properly construed. II. 12. 13—अप्रभवः..., the idea is Just as the beautiful moon could not have been produced by anything except the majestic ocean, rightly called the mine of excellent objects, so such a charming maiden like Malayavatī could only have sprung from a noble family like that of Viśvāvasu. A noble form must have an equally noble descent Cf. ननु कुतो वा महोदधिं वर्जयित्वा पारिजातस्योद्गमः । *Mālatī* II This refers to the mythical account of the moon and other beautiful objects, being churned out of the ocean by the gods and the demons The following verse gives the names of the fourteen excellent objects churned out of the ocean, लक्ष्मीः कौस्तुभपारिजातकसुरा धन्वन्तरिश्चन्द्रमा गावः कामदुघाः सुरेश्वरगजो रम्भादिदेवाङ्गनाः । अश्वः सप्तमुखो विषं हरिधनुः शङ्खोऽमृतं चाम्बुधे रत्नानीह चतुर्दश प्रतिदिनं कुर्युः सदा मङ्गलम् ॥ It is rather strange that the Hero should have said simply विश्वावसो , one would have rather expected from him महाराजविश्वावसो. हा कथं वञ्चितोऽस्मि. Oh the pity of it! How have I been deceived? I rejected the very object of my love owing to some misunderstanding and was led to wound the feelings of Mitrāvasu unnecessarily It is this latter point mainly that makes the Hero feel sorry The reading मनाक् वञ्चितोऽस्मि 'I have been deceived a little' is interpreted to mean that after all no much harm is done, and that things would set themselves right soon enough. This reading, however, does not quite suit the context. II 10 31—अहमिवालिखिता I am as it were drawn, that is, the picture resembles me a great deal. The Ceṭī means to say 'the picture on the slab is so exact that one would be tempted to think that the crystal slab has your actual image reflected into it or that you yourself are drawn there To say that the picture is like yourself does not truly represent the actual state of things.' II 12 35—दुर्जनीकृता

a च्वि form from दुर्जन, made wicked, that is, blame-worthy. She means to say 'The picture clearly shows that I have been the object of his love from the first and still I doubted his love for me Thus I am seen in a very unfavourable light.' II. 12. 38—गान्धर्वो विवाह. love-marriage The *Manusmṛti* mentions eight forms of marriage, ब्राह्मो दैवस्तथैवार्षः प्राजापत्यस्तथासुरः। गान्धर्वो राक्षसश्चैव पैशाचश्चाष्टमोऽधम. ॥ The गान्धर्वविवाह is thus described—इच्छयान्योन्यसंयोगः कन्यायाश्च वरस्य च। गान्धर्वः स तु विज्ञेयो मैथुन्यः कामसंभवः ॥ II. 12. 42—प्रतिगृहीता accepted, as a daughter-in-law. Mitrāvasu seems to have gone directly to Jīmūtavāhana's parents and secured their consent to the match. II. 12. 47—ममैवैकस्य—Vidūsaka means to say that it would be only he who would be most profited by the match as he would have ample sweet dishes to eat at the grand feasts in celebration of the marriage. II. 12. 53—गता, that is, you would be going. दास्याःपुत्री an Aluk compound, an abusive epithet, lit. 'the daughter of an unchaste woman.' Vidūsaka says in joke that the Ceṭī seems to take care only of Malayavatī and nobody pays any attention to the Hero. II. 12. 56—स्नपनक—Bathing materials. From the Prakrit ण्हवणक we have our Marathi न्हाणं II. 12 58 —वैतालिक.—विविधेन तालेन व्यवहरतीति or विविध' तालः प्रयोजनमस्य, a bard. The business of the वैतालिक is to announce time, to sing the glories of the king and his ancestors, to awaken the king in the morning etc.

13. CONSTRUE: इह मलये पिष्टातकस्य वृष्टया मेरुतुल्या द्युतिं दधानः, सद्यः सिन्दूरदूरीकृतदिवससमारम्भसन्ध्यातपश्रीः सिद्धलोक. अङ्गनानां चलचरणरणन्नूपुरह्लादहृद्यै. उद्गीतैः भवतः उद्वाहस्नानवेलां सिद्धये कथयति। (स्रग्धरा)

पिष्टातक is a yellow scented powder like our गुलाल or बुक्का. (उत्सवेषु रजनीतण्डुलकुङ्कुमादीनां तत्र तत्रोलूखलावहननेन चूर्णप्रसारणं क्रियते तत् पिष्टातकमुच्यते। Śivarāma). Meru is a fabulous mountain supposed to be at the centre of the earth and is golden in colour. The sun and the moon are supposed to revolve round it. Owing to the large showers of the yellow Piṣṭātaka, scattered about for the impending marriage festival, the Malaya mountain appeared to be all yellow like the Meru. सिन्दूरेण दूरीकृता दिवसस्य समारम्भस्य सन्ध्यातपस्य च श्रीः येन सः. So much red lead-powder (Marathi शेन्दूर) was used that the day appeared to be possessed of beauty surpassing that of the morning and

the evening twilight. The reading सिन्दूरधूलीभिः...would mean 'creating the beauty of the evening even in the morning by masses of dust of सिन्दूर'. (सिन्दूरधूलीभिः कृता प्रियमरागस्ये अपि सन्ध्यातपस्य श्रीः) But it does not appear that the events described before have taken place in the morning, and what is exactly meant by saying that the beauty of the evening was created even in the morning, is not clear. The morning and the evening twilight, so far as the colour is concerned, are practically the same. दूरीकृता lit. placed at a distance i. e surpassed. उद्गीतैः by loud songs Jivānanda says उच्चैः गान्धारग्रामेण गीतैः and quotes 'षड्जमध्यमनामानौ ग्रामौ गायन्ति मानवाः। न तु गान्धारनामानं स लभ्यो देवयोनिभिः॥' चलाः ये चरणाः तेषु रणन्तः ये नूपुराः तेषां ह्रादेन हृद्यैः.. The ladies were singing and dancing and their jingling anklets were keeping time with the music. The reading अरुण..., (अरुणाः मणयः येषु तादृशानां रणतां नूपुराणाम् आरावेण हृद्यैः) is bad as the expression अरुणमणि is open to the fault of being अपुष्टार्थ सिद्धलोकः the world of the Siddhas. उद्वाहार्थं यत् स्नानं तस्य वेलाम् सिद्धये for the accomplishment of your desired object. The verse describes the preparations for the marriage going on actively.

14 CONSTRUE समानरूपानुरागकुलवयसां पुण्यवतां केषांचित् एव अन्योन्यदर्शनकृतः समागमः भवति (इति) मन्ये।

समानानि रूपानुरागकुलवयांसि (रूपं च अनुरागः च कुलं च वयः च) येषां तेषाम् अन्योन्यस्य दर्शनं तेन कृतः Sivarāma remarks on अन्योन्य..., 'यस्यां मनश्चक्षुषोः प्रवृत्तिस्तस्यामृद्धि' इति कामसूत्रानुसारेण दर्शनस्य मुख्यत्वात् तत्कृतस्य गौरवम्।' The reading अन्योन्यप्रीतिकृतः (going with समागमः) or अन्योन्यप्रीतिकृताम् (going with केषांचित्) would be more or less superfluous when अनुराग is already referred to in the expression समानरूपानुराग etc Jimūtavāhana means to say that it falls to the lot of very few couples to be worthy of each other in every respect. And he is really glad to find himself to be one of those chosen few. Compare for the idea of the importance of mutual love in marriage, इतरेतरानुरागो हि विवाहकर्मणि परार्घ्यं मङ्गलम्। *Mālati* II., also अनातुरोत्कण्ठितयोः प्रसिध्यता समागमेनापि रतिर्न मां प्रति। परस्परप्राप्तिनिराशयोर्वरं शरीरनाशोऽपि समानुरागयोः। *Mālavikā* III.

The Calcutta edition drops this verse altogether It must be confessed that the verse appears to us also to be

rather suspicious It is rather strange that after having remarked कामम्मुक्तिरेव न्याय्यः, the Hero should thus abruptly refer to his feelings in this way. It is not clear whether this speech is स्वगतम् or प्रकाशम्.

The Second Act begins with the description of the love-sick condition of the Heroine in the orthodox manner, and the Hero is also described in a similar strain. The usual 'over-hearing' method is also resorted to And the whole scene where through misunderstanding the Hero first rejects the offer of Mitrāvasu and the consequent attempt by the Heroine to hang herself and her rescue by the Hero,—all this is depicted in a very interesting way. Mitrāvasu's words यत्प्राणानपि सन्त्यजेत्करुणया सत्त्वार्थमभ्युद्यत. suggest to the audience what they are to expect in the sequel. The Act ends with the description of the preparations for the marriage ceremony which is to be celebrated on the same day.

ACT III.

[The marriage is over and everybody is enjoying himself, eating, drinking, and being merry The Viṭa who is very much intoxicated, mistakes Vidūsaka for his beloved Navamālikā who is also present at that place, and both of them make fun of Vidūsaka who is handled roughly and has his sacred thread broken. Apologies follow and they part as friends The Hero and the Heroine then enter, and the Hero is shown as acting the part of an out-and-out gallant lover Mitrāvasu then brings the news of the invasion by Matanga of the kingdom of Jīmūtavāhana and expresses his readiness to go and fight with Matanga The Hero however persuades him not to trouble himself about the matter as he would not like the idea of being the cause of slaughter for the sake of the kingdom].

विचित्रः विह्वलः च वेषः यस्य सः. The dress of the Vita has become disorderly as he was intoxicated. विट—for definition, see Appendix. Viṭa is usually a very clever person,

skilled in various arts, and often acts as a companion to the Hero. Our Vita, however, is merely a sensualist चषक —a cup for drinking wine स्कन्धे आरोपितं सुराभाण्डं येन सः. The Ceṭa is a low character and also acts as a companion to the Hero. (For definition, see Appendix). This scene is obviously intended to play to the gallery. The very entrance of the Viṭa dressed fantastically and reeling under the influence of wine, and of the Ceṭa with a large pot of liquor on his shoulder, is bound to produce peals of laughter all round

1. CONSTRUE यः नित्यं सुरां पिबति यः च जनस्य प्रियागमं कुरुते, तौ द्वौ एव बलदेवः कामदेवः च मम देवौ । (आर्या)

Baladeva or Balarāma, the elder brother of Kṛṣṇa, is represented as a great drunkard. Cf. हित्वा हालामभिमतरसां रेवतीलोचनाङ्काम् । *Megha.* प्रियेण गमय तम् It is quite natural for the Vita who is himself drunk and is waiting for his beloved Navamālikā to declare that he would pay allegiance to Bacchus and Cupid only. He recognises no other gods. The reading मन्ये द्वाविव (I regard the two to be as it were gods) is quite tame, in comparison to the reading adopted in the text घूर्णन्—reeling. शेखरक is the name of the Viṭa.

2 CONSTRUE यस्य वक्षःस्थले दयिता, मुखे नीलोत्पलवासिना मदिरा, शीर्षे च शेखरकः नित्यम् एव संस्थिताः । (आर्या)

नीलं च तत् उत्पलं तेन वासिता, the wine was made fragrant by lotuses being placed in it Cf. सुगन्धिनिश्वासविकम्पितोत्पलं मनोहरं कामरतिप्रबोधकम् । निशासु हृष्टाः सह कामिभिः स्त्रियः पिबन्ति मद्यं मदनीयमुत्तमम् ॥ *Ṛtusaṁhāra* V. शेखरक a crest of flowers Viṭa means to say that he considers that he has secured the be-all and end-all of life, when he has his beloved by his side, plenty of wine to drink, and the crest of flowers on his head. शीर्षे च शेखरकः also suggests that Śekharaka, the Viṭa, stands at the head of all, that is, he is superior to all. The reading दत्तोत्पल .. means the same thing; दत्त, however, in that case is more or less superfluous. The reading चेटिका for संस्थिताः is not good. It would mean 'a maid-servant' and probably the idea is that the Viṭa regards the crest as a maid-servant always waiting upon him. III. 2. 4—अरे को..., The Viṭa himself is really reeling and tumbling under the influence of wine,

but imagines that he is being pushed by his beloved in joke. III. 2. 14—प्रथमप्रहरे in the first watch of the night. The reading प्रथमप्रदोषे would mean 'the first part of the evening', but प्रदोष is not usually subdivided into parts. The marriage seems to have been celebrated on what we now call a गोरजमुहूर्त. III. 2 15—निज. यः प्रणयिजनः सहाय यस्य स आपानसौख्यं the pleasures of drinking. III. 2. 18—कीदृशो..., A pun on शेखरक (which means (1) the crest, and (2) the proper name of the Viṭa) as well as on नवमालिका (which means (1) 'the double jasmine' and (2) the proper name of the beloved of Viṭa). नवमल्लिका is our मोगरा, jasminum sambac floribus multiplicatis. Just as the crest without the jasmine does not appear to advantage, so Viṭa without his beloved does not shine in his full glory. III. 2 21—भट्टारक-master, lord. III 2 22—स्कन्धे न्यस्तं वस्त्रयुगलं येन सः III. 2. 36—वर्णक fragrant powders संतान or संतानक (सम्यक् तनोति पुष्पाणि) is one of the five famous heavenly trees. Vidūsaka means to say that as a friend of Jīmūtavāhana, he was treated with particular respect and the large quantity of fragrant powders and pastes etc. applied to his body, was responsible for the bees attacking him of all persons. III 2 38—रक्तांशुकयुगलेन लम्बं लम्बं, covering myself so as to have the red garments hanging down loosely right up to the heels रक्तांशुक—red is a characteristic colour of Buddhist garments. The reading स्त्रीवेषं विधाय is not good. It is ridiculous that Vidūsaka should actually dress himself like a woman, what he seems to have done is simply to cover up the whole of his body with the pair of garments Vidūsaka in this dress is now mistaken for Navamāikā by the intoxicated Śekharaka. उत्तरीयेण कृतम् अवगुण्ठन येन सः. अवगुण्ठनम् a veil. III. 2. 46—कण्ठे गृहीत्वा lit. having clasped her by the neck, having embraced her. III. 2. 50—मधुकर, a pun on the word which means (1) a bee, मधु करोतीति, (2) a drunkard मधु करे यस्य. The speech कथ... of Vidūsaka is more or less स्वगतम्. The reading दूरं रे दूरम् does not appear to be in the proper place as the Viṭa would have detected his mistake by hearing Vidūsaka's voice. It is possible however to justify it as the intoxicated Viṭa might not have been much profited by it. III. 2. 54—कथं कोपेन..., Vidūsaka had turned his face so as to avoid the smell of liquor The Viṭa however thinks that

Navamālikā, being angry with him as he was late, had turned her face away from him in hauteur दत्त कृतं मान्या III. 2 65-लज्जा यो शिर तेन कोपिता कण्ठा नान गम

3 CONSTRUE: (रे) नागरिके, न किं तेन पराङ्मुखिता नन्दु न जानाति मः गेहस्य तव नरगोः पतति। (उर्वा)

हरि Visnu, हर Siva पितामह, lit 'grand-father' used in the sense of 'Brahmadeva' The expression might mean 'the grand-fathers of Hari and Hara,' but the Vita is more likely to refer to the three gods of the Trinity. Vita is too proud to salute Hari or Hara or Brahmadeva, but he is willing to fall at the feet of Navamālikā III. 3 1—मत्तपालक—मत्तगेह, the reading मत्तपालक means 'Oh you drunken chap'. III 3 12—रोषेण आरक्ते red with anger III. 3 16—Instead of saying अहं मन्दभागधेय, Vidūsaka wittily remarks अहं मन्दभागधेयायाः पुत्रः. Vidūsaka is not unfortunate, it is his mother who is so. III 3. 19—कपिलमर्कटक oh brown monkey' Vidūsaka is often likened to a monkey in dramas He also often describes himself as a relative to the monkeys. Cf मातु रे पिङ्गलवानर साधु, सुष्ठु परित्रातस्त्वया सपक्षः । Mālavikā IV. In Vikram V. also Vidūsaka is compared to a Sākhāmrga or monkey Vita, when he hears the above words of the Ceti and Vidūsaka is indignant at the thought that he had been in a fool's paradise so long, and so gets up quickly and wants to take Vidūsaka severely to task. III 3 26—यज्ञार्थम् उपवीतम्, the sacred thread worn by the Brāhmanas. III. 3. 33—The reading गन्धर्वराजमित्र is bad as Jimūtavāhana was the lord of the Vidyādharas and not of the Gandharvas Vidūsaka means to say that the very idea that he, the friend of the king and a Brāhmana to boot, should fall at the feet of a mere maid, was a monstrous one. III. 3 39—इदानीमेव पातयिष्यामि I shall just make you fall at my feet. The Ceti says this apparently to frighten the Vidūsaka still more, but she actually carries out her threat later on (III 3 80). III. 3 41—खलीकृतः—न खलः अखलः, अखलः खलः संपद्यमानः कृतः, a च्वि form from खल, treated like a wicked man, insulted III. 3 45—त्वं मत्तपालक, The Vita says that he never had any intention to insult Vidūsaka The whole thing was done in joke Vidūsaka belonged to the bridegroom's party and the Vita to the bride's party; thus they were relatives by the newly celebrat-

ed marriage of Jīmūtavāhana and Malayavatī. It was natural therefore that as relatives, Vidūsaka and Vita should be cutting jokes at each other's expense. Having thus made an *amende honorable*, Viṭa now wants Vidūsaka to do the same as he had been called a Mattapālaka by him (III. 3. 1) So, he asks Vidūsaka whether he still persisted in holding the opinion that Vita was really in an intoxicated condition The custom of playing innocent jokes at the time of marriage, still survives. The reading किं गत्वनेन शेखरकः मत्त, कृतः परिहासः would mean 'was Śekharaka really drunk or was it merely a joke played by him?.' III. 3 48—वर्तुलीकृत्य having folded it in a round form III. 3. 49—तत्कृतः परिहासः, then it is settled that it was all a joke on your part also when you called me a Mattapālaka. It is amusing to find the Vita who is dead drunk, not liking to be called a drunkard. Such is however the natural tendency of drunkards They are offended when they are accused of being drunk. III. 3. 51—अपगत इव...he appears to be free from intoxication. Vidūsaka is not sure of it. III. 3. 54—विहस्य, for the Ceṭī suspects that Vita has something up his sleeve to befool Vidūsaka still further. III. 3. 56—सुभरितं filled to the brim. अच्छसुरा excellent, pure liquor. III. 3. 60—The reading देहतस्य is not good, as the sequel shows that the Ceṭī hands over the cup to the Vita and not to Vidūsaka. III. 3. 65—नवमालिकाया. मुखस्य ससर्गेण सविशेषं वासितः रस. यस्य. The reading नवमालिकामुखसंसर्गवर्धितरसं means 'the flavour of which is increased by the contact with Navamālikā's face' पूर्वम् आस्वादितम् आस्वादितपूर्वम्, न आस्वादितपूर्वम् अनास्वादितपूर्वम् not tasted before. III. 3. 66—क ते..., it is natural for the gallant Vita to suppose that that was the best way to honour Vidūsaka. III 3 69—ब्राह्मण. खल्वहम्, I am a Brāhmana and the Śāstras forbid a Brāhmana to drink wine In fact सुरापान is regarded as a great sin by Manu, ब्रह्महत्या सुरापानं स्तेयं गुर्वङ्गनागमः। महान्ति पातकान्याहु ससर्गश्चापि तै. सह ॥ (XI. 54). III. 3. 71—ब्रह्मसूत्र is the same as यज्ञोपवीत. III. 3. 78—अनेन..., this smell of liquor has shut out the Vedic words The Vidūsaka is generally described as a मृत्पिण्डबुद्धि having a short memory Cf. यदि नीलाभेकमप्यक्षरं पठेयं तद्गायत्रीमपि विस्मरेयम् । *Mālavikā* IV. Vidūsaka gives the above answer, because he is, as a

matter of fact, ignorant of the Vedas. Or, Vidūṣaka's answer here may be taken to be a witty one, so as to avoid the necessity of uttering Vedic words which should not be heard by a man of low caste. सीधु or सी.] wine made from sugar-cane juice. III. 3 89—आपानक—tavern. III. 3. 95—अकालमृत्यु. untimely death. Vidūṣaka humorously characterises his recent uncomfortable position as a sort of death. He is glad that he has surmounted his recent trouble मत्तपालकस्य मन· तेन दूषितम् (polluted) दीर्घिका an oblong well. It is rather strange that the Vidūṣaka is to be supposed to have bathed in the well on the stage III 3 100—रूपिणी in bodily form Malayavatī is said to be the bridegroom's beauty incarnate स्वयंवरलक्ष्मी would mean, 'the goddess or beauty of the choice-marriage'. The reading रुक्मिणीमिव हरि: is also a good one It would mean 'like Śrī Kṛṣṇa supporting Rukmiṇī' III. 3 101—The reading पार्श्वपरिवर्ती भवामि means 'I shall be by his side', that is, I shall attend on him III 3 102—गृहीतं वरोचितं नेपथ्यं येन स.. विभवत according to rank or dignity

4. CONSTRUE : दृष्टा दृष्टिम् अधो ददाति, आभाषिता आलाप न कुरुते, शय्यायां परिवृत्त्य तिष्ठति, बलात् आलिङ्गिता वेपते, सखीषु वासभवनात् निर्यान्तीषु निर्गन्तुम् एव ईहते, नवोढा प्रिया वामतया एव अद्य मे सुतरां प्रीत्यै जाता। (शार्दूलविक्रीडितम्).

This verse is quoted in the *Sāhitya* III, illustrating a मुग्धा नायिका, being रतौ वामा शय्यायां परिवृत्त्य तिष्ठति contains no reason for her behaviour as in the other clauses, so we shall have to supply आपिता सती निर्यान्तीषु सखीषु is loc abs construction वासभवनम् bed-chamber. वामता perverse behaviour Cf for a similar idea, प्रणयविशदां दृष्टिं वक्त्रे ददाति न शङ्किता घटयति घनं कण्ठाश्लेषे रसान्न पयोधरौ। वदति बहुशो गच्छामीति प्रयत्नधृताप्यहो रमयतितरां संकेतस्था तथापि हि कामिनी ॥ *Rat* III, व्याहृतापि प्रतिवचो न सदधे गन्तुमैच्छदवलम्बितांशुका। सेवते स्म शयनं पराङ्मुखी सा तथापि रतये पिनाकिन. ॥ *Kumāra* VIII; हस्तं कम्पवती रुणद्धि रशनाव्यापारलोलाङ्गुलिं हस्तौ स्वौ नयति स्तनावरणतामालिङ्ग्यमाना बलात्। पातुं पक्ष्मलचक्षुरुन्नमयत. साचीकरोत्याननं व्याजेनाप्यभिलाषपूरणसुखं निर्वर्तयत्येव मे ॥ *Mālavikā* IV

5. CONSTRUE : (हे) प्रिय, प्रतिवच. हुंकारं ददता मया यत् मौनम् आसेवितम्, यत् दावानलदीप्तिभि चन्द्रातपै इयं तनुः तापिता, बहूनि नक्तदिनानि अनन्यमनसा यत् च ध्यातम्, तस्य तपस· एतत् फल यत् ते इदं मुखम् अधुना पश्यामि। (शार्दूलविक्रीडितम्).

Manu in XI. 241, refers to the three-fold penance, मनोवाङ्मूर्तिभिः. Jīmūtavāhana means to say that he had been practising a sort of three-fold penance by his body, speech, and mind, ever since he had fallen in love with Malayavatī and now he has secured *the reward of his penance*, viz. the face of Malayavatī An ascetic practising penance observes the vow of silence, answering any question by a mere हुंकार; Jīmūtavāhana also was too engrossed in his love-thoughts to answer otherwise than by a हुंकार. An ascetic observes the पञ्चाग्निसाधन, seating himself amidst the four house-hold fires and at the same time exposing his body to the sun's heat; Jīmūtavāhana also allowed his body to be scorched by the moon-light which, being a great excitant of love, is to a lover a veritable wild fire An ascetic passes his days and nights in meditating upon Brahman or his favourite deity, with a concentrated mind; Jīmūtavāhana also did the same, contemplating upon his beloved The ascetic succeeds by his penance in realising Brahman or gaining the favour of the deity; Jīmūtavāhana similarly has succeeded in gaining his reward, viz. Malayavatī. प्रतिवचः answer, or वचसि वचसि प्रतिवचः, हुमितिनादद्योतकः शब्दः नादमात्र· हुंकारः तम् दावानलस्य (forest-fire) इव दीप्तिः येषां तैः. III. 5 2—प्रियमपि भणितुं जानाति he knows how to speak like a gallant III. 5 5—प्रतिपक्षवादिनी one who takes a perverted view. The Cetī means to say that there is nothing flattering or exaggerated about Jīmūtavāhana's remark. He is simply stating a fact If we read प्रतिपक्षपातिनि, it would mean 'oh you who take the opposite side!' III. 5 9—स्वैरं slowly.

6 CONSTRUE: एषः स्तनभार· ते मध्यस्य खेदाय, अपर· हार किमु; नितम्बभरतः ऊरुयुगं ताम्यति, अनया काञ्च्या किं पुन.; ऊरुयुगल वोढुं पादयुगस्य शक्तिः न, नूपुरौ (वोढुं) कुत·; स्वाङ्गैः एव विभूषिता असि, क्लेशाय मण्डन किं वहसि। (शार्दूलविक्रीडितम्).

मध्य· waist. Heavy breasts, a slender waist, and bulky hips are regarded as a sign of beauty in the case of young ladies, Cf. मध्ये क्षामा...श्रोणीभारादलसगमना स्तोकनम्रा स्तनाभ्याम् *Megha*. As Malayavatī has all the above characteristics, there is no necessity for her to adorn her body with artificial ornaments which, instead of adding any grace to her body,

would be more or less oppressive to it Thus the thin waist has been already groaning under the weight of the breasts, to wear a necklace on the breasts would be adding so much more weight for the waist to bear. The addition of a girdle to the hips would make the position of the thighs more shaky. The pair of feet is already unable to bear the weight of thighs; to add the burden of the anklets to it is quite unjust The reading श्राम्यति would mean 'is exhausted'. काञ्ची the belt or girdle, (Marathi कमरपट्टा) Newly married ladies even now indulge in the luxury of a काञ्ची, नूपुरs and हार Cf for the idea in the fourth line, इयमवयवैः पाण्डुक्षामैरलङ्कृतमण्डना *Mālati* VI III 6. 3—परा श्रीः exquisite beauty.

7. CONSTRUE · चन्दनानां निष्यन्दैः लतामण्डपे कुट्टिमान्तान् शिशिरयति, आरात् धारागृहाणां ध्वनिम् अनु नीलकण्ठः ताण्डवं कुरुते; यन्त्रोन्मुक्तः आपातोत्पीड-हेलाहृतकुसुमरजःपिञ्जरः च अयं जलौघः विटपिनाम् आलवालान् पूरयन् वेगात् चलति। (स्रग्धरा)

कुट्टिमान्त paved ground or region (अन्त) शिशिरयति A denom. from शिशिर, makes cool. The bowers of creepers which are ideal places for sport, had been rendered cool by the sandal juice falling on the paved ground below, from the sandal trees near by The sandal juice flowed out either because the branches were cut off or because they clashed violently against the bower on account of the wind. The reading लतामण्डपं कुट्टिमानां would mean 'the bower of creepers over the paved ground' आरात् near by. धाराप्रधानानि गृहाणि fountains, shower-baths. The reading तारं would mean 'loud' and would go with ध्वनिम् अनु is a कर्मप्रवचनीय, governing ध्वनि and meaning 'to the accompaniment of'. ताण्डव—a frantic dance It is peculiar to God Siva and his followers नीलकण्ठ a pea-cock. The reading तनुते would mean 'spreads' or 'commences' The peacock mistook the noise of the fountains or shower-baths for thunder and the showers themselves for rain. Sanskrit poets frequently allude to the pea-cock's joy at the advent of rain and thunder Cf एह्येहीति शिखण्डिना पटुतरं केकाभिराक्रन्दितः, येषां रवेण सहमोत्पतितैः मयूरैः etc *Mṛccha* V, स्तनयित्नोर्मयूरीव चकितोत्कण्ठितं स्थिता। *Uttara* III, also मेघध्वानेषु नृत्तं भवति च शिखिनाम् For the idea of the pea-cock's mistaking other noise for thunder, cf.

[illegible] [illegible] पुष्करस्य । *Mālavikā* I, and [illegible] [illegible] ..*Kūdam* यन्त्रम् some mechanical contrivance like a pump. [illegible] उच्छ्रित. (gush) [illegible] (easily) [illegible] (or [illegible] कुसुमानि तेषां रजसा) [illegible]. The water from the यन्त्र was flowing with great force and so it easily carried off flowers from the creepers, the pollen of which gave a reddish tinge to the water. The reading [illegible] would mean 'struck'

8 CONSTRUE: [illegible] [illegible]पथुर, पुष्पाणां परागैः प्रकट. [illegible], [illegible] पर्याप्तं पिबन्तः अमी मधुपाः समन्तात् [illegible] [illegible] । ([illegible])

[illegible] [illegible] सुरभित P. P. from सुरभय् denom from [illegible] [illegible] (पटवासः a fragrant powder like our [illegible]) [illegible] पर्याप्तम्, adv. to their heart's content. It may also be taken as an adj to [illegible]. आपानम् drinking The bees had as it were applied the Patavāsa to their bodies as they had the pollen of flowers round which they were hovering, sticking to them At a drinking festival, people enjoy themselves in various ways They apply scented powder to their bodies, gather together in well furnished halls, sing songs and drink wine with their beloveds The bees are also doing the same as it were They too have their halls—the bowers of creepers, they sing songs, that is, produce the humming sound, they have the scented powder in the form of the pollen of flowers applied to their bodies, they too drink the honey with their mates. The figure of speech is utpreksā The reading अनुभवन्तीह is also a good one and means the same thing Cf for the idea in the third line मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः *Kumāra* (III) III 8-7—लघु. I had indeed come in all haste विवाहस्य महोत्सवे मिलिता ये सिद्धाश्च विद्याधराश्च तेषाम् आपानकस्य दर्शने यत् कौतूहलं तेन. एतावती वेला so long The reading [न लक्षित·] would mean 'you were not noticed by me' or 'I was not noticed by you'

9. CONSTRUE· हरिचन्दनेन दिग्धाङ्गा सन्तानकानां स्रजं दधतः, मणिवलयाभरणप्रभाव्यतिकरे विर्भीकृतान्छांशुका अमी विद्याधरा सिद्धजने. सार्धं मिश्रीभूय चन्दनतरुच्छायासु दयितापीतावशिष्टानि मधूनि पिबन्ति। (शार्दूलविक्रीडितम्)

दिग्धानि अङ्गानि येषां ते दिग्ध lesmeared with The reading स्निग्धाङ्गा. would mean 'with limbs made glossy' हरिचन्दन and

मतानक are celestial trees, [illegible] कल्पवृक्षस्य पुंसि वा हरिचन्दनम् ॥ Here [illegible] means a kind of sandal It seems to have been a favourite paste with Viṣṇu [illegible] (Sr arī nn) [illegible] (made of or studded with pearls) [illegible] (pure, white) [illegible] The white silken garments were rendered picturesque by the lustre of the various jewelled ornaments worn by them [illegible] They were drinking wine which was tasted by their beloveds before and were thus exhibiting their chivalrous feelings III 9 3—[illegible] The passage [illegible] which is dropped in certain editions, seems to be necessary as Vidūṣaka is expected to point to some particular spot in the Tamāla-grove, where Malayavatī could take rest

10 CONSTRUE · प्रियाया [illegible] अधुना तापानुरक्त (सत्) कमल जेतुं ध्रुवम् [illegible] । (आर्या)

The reading [illegible] would mean 'having thrown in the back-ground' तापाभिताम्र red on account of heat. The face, by the *natural* splendour of the cheeks has defeated one of its competitors, viz the moon, and now with the additional glow imparted to it by the sun's heat, is trying to vanquish the other competitor, viz the lotus The use of ध्रुवम् shows that the figure of speech is utprekṣā III 10. 3—कुसुमाकरोद्यानस्य दर्शने कुतूहल विद्यते येषा ते Jīmūtavāhana means to say that he need not have taken the trouble of coming to the garden to see its beauty, and thus caused trouble to Malayavatī also, for she naturally would like to accompany him whereever he would go, even though it might be against her wish; for the face itself of Malayavatī possesses all the lovely things that are to be found in the garden His curiosity to have a look at the garden could have been easily satisfied by looking at Malayavatī's face

11. CONSTRUE: भ्रूलतोद्भासि पाटलाधरपल्लवम् एतत् ते मुखं नन्दनम् उद्यानम्, अतः अन्यत् केवलं वनम् । (अनुष्टुभ्).

भ्रुवा एव लते ताभ्यात् उद्भासते इति, पाटल अधर. स एव पल्लव. यस्मिन्. Jīmūtavāhana explains how Malayavatī's face possesses the lovely things that one finds in a garden A garden has

beautiful creepers and sprouts. Malayavatī's face also has creepers in the form of the eye-brows, and sprout in the form of the lower lip. And these creeper-like eye-brows and sprout like lip are superior in beauty to anything that a garden can present. अत अन्यत् any other thing (garden) than this face The expression need not be restricted to the Kusumākara or the Nandana garden (in case we take नन्दन to mean 'the garden of the Gods or of Indra, Paradise'.) नन्दन delightful केवल वनम् a mere forest void of all beauty. III 11. 5—अस्माकमपि मध्ये-amongst men also, or among those on the side of the bride-groom. Vidūsaka means to say that the Cetī need not be so proud of the beauty of her mistress Men also are equally handsome and fit to be praised for their beauty. But women, unlike men, are not free from malice and so do not give their due to men. A sly hit against Malayavatī for not describing the Hero in return. If we accept this interpretation, दर्शनियः जनः would refer to Jīmūtavāhana It is also possible that Vidūsaka, who is proverbially ugly (cf. [किं तत्रभवत्युर्वश्याद्वितीया रूपेण अहमिव विरूपतया] *Vikram*. II) wittily refers to himself by the expression दर्शनिय जनः III 11. 8—वर्णयामि, there is a pun on this word. It means (1) I shall paint you (2) I shall describe you The Cetī says this सास्मितम्, because she uses the expression in the first sense, while Vidūsaka understands it in the second III. 11. 11—जीवापित, fresh life has been infused in me. Vidūsaka means to say that he is overjoyed to find that there is at least one person who appreciates his beauty and he requests the Cetī to describe him in such a perfect manner, that his calumniators, such as the Hero himself, who called him a brown monkey and who talked about his being possessed of this form and that, would have their mouths silenced once for all. III. 11. 15—निद्रायमाण Pre. Part. from the denom. of निद्रा, निद्रायते. निमीलिते अक्षिणी यस्य सः. The Ceṭī wants the Vidūsaka to close his eyes, so that she might disfigure his face by the application of the Tamāla juice to it, and hence she tells him that he looked particularly beautiful when he was drowsy with eyes closed III. 11. 19—नीलरसम् अनुकरोतीति तेन. नीलरसः the juice of an indigo plant. कालीकरिष्यामि I shall blacken. III. 11. 2-

धन्य .. The Hero also joins in the fun and remarks that the Vidūsaka is indeed lucky in being selected for the honour of being described in preference to himself

12 CONSTRUE · कुग्माति ने अगस्ते [illegible] स्मितं [illegible] फलं तु अन्यत्र पश्यत· मम चक्षुषो । (अनुष्टुभ)

स्मितम् एव पुष्पं तस्य इति, अतः [illegible] Malayavatī smiled when she saw the blackened face of Vidūsaka There was thus the smile on her lower lip. This smile is identified with the flower and the lip with the sprout (and Malayavatī with the creeper) Now one would naturally expect the fruit in the same place where the flowers and sprouts are to be found But the fruit viz the delight produced by observing her exquisite smile, lies elsewhere, viz in the eyes of Jīmūtavāhana. The figure of speech is असंगति which *Kāvyaprakāsa* defines as भिन्नदेशतयात्यन्तं कार्यकारण-भूतयो.। युगपद्धर्मयोर्यत्र ख्याति सा स्यादसंगति ॥ The verse with the other readings would read स्मित पुष्पोद्गमोऽयं ते दृश्यतेऽधरपल्लवे । फलं सुजातं चक्षुषि .. 'Here is the flower in the form of your smile, the sprout in the form of your lip (the expression ought to have been अधर. पल्लव) and the excellent fruit in my eyes (or with तु जातं for सुजातं, the fruit is produced in my eyes)' The idea is obviously not as beautiful as that given by the reading adopted in the text III 12 3—प्रमृज्य wiping out. दण्डकाष्ठम् उद्यम्य lifting up his stick to strike at the Cetī III. 12. 6—राजकुलम् a royal house Vidūsaka means to say that he would not be able to punish the Cetī as he was quite tempted to do, by taking the law in his own hands, in as much as the deed was done in the very presence of Jīmūtavāhana and Malayavatī who had apparently approved of it Vidūsaka then makes his exit and does not enter the stage again in the play. With the exit of Vidūsaka also comes to an end the lighter vein of the drama and as serious matters only are represented in the rest of the play, the poet purposely does not bring the Vidūsaka on the stage again. III. 12 15—एवं thus, that is in the company of your husband. Under some pretext or other the other characters on the stage make their exit, leaving the Hero and the Heroine together alone Cf the scene in *Mālavikā* IV, where Vidūsaka and Bakulāvalikā leave Agnimitra and Mālavikā to-

gether, under the pretext of preventing the deer from browsing the creepers. See also *Śāk.* III.

13. CONSTRUE : अयि मुग्धे दिनकरकरामृष्टम् (अतः एव) परिपाटला -द्युति बिभ्रत् उत्सर्पद्भिः दशनकिरणैः स्फुटीकृतकेसरम् इदं ते मुखं सत्यं कमलेन समम्, किं तु एतस्मिन् मधु पिबन् मधुकरः न विभाव्यते । (हरिणी)

दिनकरस्य करैः आमृष्टम् (touched all round.) परिपाटल—reddish. स्फुटीकृताः केसराः यस्य तत् The lotus is tinged red when touched by the sun's rays and has filaments. Malayavatī's face also has been reddened owing to the sun's heat and has the rays of the teeth corresponding to the filaments. So far the comparison is close and complete. The lotus has often also the bee drinking the honey therein, but as yet there is nothing corresponding to the bee in the case of the face. Jīmūtavāhana wants to complete the similarity by kissing Malayavatī's face, when he would correspond to the bee The reading किं वा would mean 'why' or 'for what reason?' Cf. for a somewhat similar idea, करं व्याधुन्वत्या पिबसि रतिसर्वस्वमधरं वयं तत्त्वान्वेषान्मधुकर हतास्त्वं खलु कृती ॥ *Śāk.* I. III. 13. 2- पटस्य आक्षेपेण by tossing aside the curtain When a character wants to enter the stage, suddenly, showing excitement, hurry etc, the usual rule नासूचित पात्रप्रवेशो भवेत् is ignored and the character makes its entrance by simply tossing aside the curtain The sudden entrance of the Cetī serves here also the purpose of preventing the Hero from kissing the Heroine, as kissing on the stage is forbidden by the rules of dramaturgy. Cf for a similar situation in *Śāk* III राजा— अपरिक्षितकोमलस्य यावत्कुसुमस्येव नवस्य षट्पदेन । अधरस्य पिपासता मया ते सदयं सुन्दरि गृह्यते रसोऽस्य ॥ (मुखमस्याः समुन्नमयितुमिच्छति । शकुन्तला परिहरति नाट्येन) The kissing is here prevented by the speech behind the curtain, [चक्रवाकवधू । आमन्त्रयस्व सहचरम् । उपस्थिता रजनी]

14 CONSTRUE : जीमूतवाहनस्य तं सपत्नम् अनिहत्य निर्लज्ज अहं तव राज्य रिपुणा हृतम् इति कथम् इव कथयिष्यामि । (आर्या)

सपत्नी इव सपत्न, a rival The word is derived from सपत्नी (समानः पतिः यस्याः सा) which means 'a co-wife,' hence a rival Mitrāvasu means to say that it was a shameless thing for him to be a bringer of such news. He ought to have defeated the enemy first and then come to inform Jīmūtavāhana that his kingdom had been conquered by the enemy, but that it has now been restored to him. III, 14 4

—ह गतः. Instead of answering the question directly, Mitrāvasu remarks that there is no reason at all to be excited where the wretched Matanga is concerned. It is child's play to deal with him III. 14 5—The noble Jīmūtavāhana, as in I. 7. 6, does not abuse his enemy by calling him Matangahataka as Mitravasu does III 14 6—स्वनाशाय, he has taken away your kingdom for his own destruction, that is, he would pay for this act by his destruction Cf for a similar question and answer. मया—रामतः किं प्रतिपद्यते वैदर्भ । अनात्म—आत्मविनाशाय। Mālavikā I. III. 14. 7—अपि नाम can it be that this is true? The news was too good to be true, for that was exactly what the Hero desired अपि नाम may also be translated as 'I hope' III 14. 8—उच्छित्तये for his extermination किं बहुना in short, why say more?

15 CONSTRUE नव घनन प्रान्त गमन्नात मार्गेषु ... विमानै स्थगितरविभिः प्रावृषि इव गगने स्थाम्ना दृश्यते ... सिद्धाः युद्धाय याताः च, उद्वृत्तशत्रुक्षयभयविनम्रराजकं ते स्वराज्यं सिद्धं च । (स्रग्धरा)

कृत्ने सकलेषु वियन्मार्गेषु यान ... ; स्थगिता ... (or, if it is taken with गगने, स्थगिता ... यस्मिन् ...), उद्वृत्त ... . क्षयात् यत् भय तेन विनमत् राजक यस्मिन् तत् The use of च—च, याताः and सिद्ध च shows the simultaneity of the two actions Mitrāvasu means to say that the moment the Siddhas go to fight with the enemy, they would crush him completely. याताः—the P. P is used to indicate immediate future, according to the rule 'आदिकर्मणि निष्ठा वक्तव्या' राजा समूहः राजकम् feudatory princes Mitrāvasu says so many Siddha warriors are ready to march at your command, that when they would be moving on all the aerial routes in the sky with their cars, the sun would be completely obscured and one would think as if it was a day in the rainy season, and when they would have killed this Matanga in no time, that would create such a moral effect on the other feudatory princes that they would never even dream of questioning your authority. The reading उद्वृत्तशत्रुक्षण would mean, 'wherein the kings [on Jīmūtavāhana's side] are bending down [before Matanga] owing to the momentary fear proceeding from the ill-behaved enemy.' उद्वृत्त who has given up वृत्त (proper course of conduct) III. 15 1—किं बलौघैः what need is there to use big divisions of the army?

16 CONSTRUE : रभसावल्गन्निस्त्रिंशदीधितिसटाभरभासुरेण एकाकिना [illegible] आरात् निपत्य हरिणा वनगजेन्द्रम् इव मतङ्गहतकं हतम् एव विद्धि। ([illegible])

[illegible] निस्त्रिंशः तस्य दीधितिसटा तासां भरः तेन भासुरेण रभस fury निस्त्रिंश a sword (निष्क्रान्त. त्रिंशत. अङ्गुलिभ्य.) दीधितिसटाः mane-like rays The expression can be taken with हरिणा also. ...दीधितिरिव [illegible] तेन भासुर 'formidable on account of the huge mane shining like the rays of the sword' etc (or निस्त्रिंश may be taken to mean 'sword-like nails'). आरात् from near. आराद्दूरसमीपयोः। The meaning 'from afar' would not suit the context The reading शृङ्गे. निपत्य would mean 'having sprung down from the mountain' Mitrāvasu means to say that he would fight single-handed with Matanga at close quarters and kill him, as a lion attacks a wild elephant and kills him, by pouncing upon him from near III. 16 1 कर्णौ पिधाय closing his ears so that he might not hear the terrible words III. 16. 2—एवं तावत्—Jimūtavāhana's first thought was to condemn Mitrāvasu altogether, but he then changes his mind and wants to proceed in a milder way so as to respect Mitrāvasu's feelings He, therefore, first compliments Mitrāvasu by saying that much more than what he said he would do was possible in him. कियदेतत् this is but a small thing It is but child's play to you. बाहुभ्यां शालते असौ, a brave man, one possessed of strong arms. The expression बाहुशालिनि सभाव्यते occurs in *Veni* III.

17 CONSTRUE : यः खलु अयाचित कृपया परार्थे स्वशरीरम् अपि दद्यात् सः (अहं) राज्यस्य कृते प्राणिवधक्रौर्यं कथम् अनुमन्ये। (आर्या)

प्राणिनां वधः एव क्रौर्यम्. स्वशरीर etc. suggests to the audience what is to happen in future. The reading अनुमनुते would be connected with सः III. 17 1—अपि च ., Jimūtavāhana means to say that he entertains no enmity against Matanga, or for the matter of that, against anything in the world except the Klesas *They* are his true enemies and should be regarded as such by all. Klesa is used here in the Buddhistic sense of 'sin' The Klesas are five in number :—अविद्या (ignorance), अस्मिता (egotism), राग (desire), द्वेष (aversion, hatred), अभिनिवेश (tenacity of life, self-love). These five Klesas are mentioned in the *Yogasūtras* also: अविद्यास्मितारागद्वेषाभिनिवे-

श्रा क्लेशा । (II. 3) They are defined as follows - [illegible] नित्यशुचिसुखात्मख्यातिरविद्या । [illegible] दुःखानुशयी द्वेषः । स्वरसवाही विदुषोऽपि तथारूढोऽभिनिवेशः ॥ [illegible] III. 17 2—क्लेशदासीकृत who has become a slave to, that is, who is under the complete influence of the Kleśas [illegible] a helpless person, ([illegible] in Marathi) III. 17. 3—[illegible]... said ironically. Matanga ought to be indeed thanked, who has obliged us greatly by taking away the kingdom and thus shown his gratitude also. What is really meant is, that the ungrateful robber of the kingdom must be crushed at once and deserves no pity. III. 17. 5—[illegible] चेत: यस्य स. Jimūtavāhana finds that his view-point was exactly opposite to that of Mitrāvasu who again was burning with anger and so was not in a position to listen to any argument So he wishes to discuss the matter with him after allowing some time for his anger to cool down III. 17 7—परिणतमः the day has drawn to its close, it is evening

18 CONSTRUE पद्मकोशात् निद्रामुद्रावबन्धव्यतिकरम् अनिशम् अपास्यन्, आशापूरककर्मप्रवणनिजकरप्राणिताशेषविश्व, अस्तं गच्छन् अपि [illegible] सिद्धैः दृष्टः, यस्य परहितकरणाय एव प्रयासः, (स) [illegible] । (स्रग्धरा)

निद्रा एव (or निद्राया) मुद्रावबन्ध तस्य व्यतिकरम् मुद्रा seal अवबन्ध binding on all sides आशाना (quarters, also desires) पूर. (filling up, fulfilment) एव एकं कर्म तस्मिन् प्रवणै. निजकरै प्राणितम् अशेष विश्व येन स प्रसक्ताभि स्तुतिभि मुखराणि मुखानि येषा तै. Jimūtavāhana means to say that to him, the sun represents a model to be followed,—the sun who is endeavouring the whole day long to do good to the world When he rises up, he removes the seal of sleep from the day-lotuses that close their petals during night-time; he puts a new life as it were in the whole world by filling up all the quarters with light by means of his rays Taking into consideration all what the sun does, people offer their prayers to him even when he is going to set The reading निद्रामुद्रावबन्धान्मधुकर . is also a good one and means 'driving, that is, freeing the bees from the interior of the lotus shut up by a seal of sleep ' The day-lotus opens its petals when the sun rises and closes them when the sun sets. The bee is confined in the lotus all night as

the petals are closed in the absence of the sun, who, when he rises up, frees it, as the petals are opened at sun-rise This idea is very common with Sanskrit poets. Cf. the well-known verse रात्रिर्गमिष्यति भविष्यति सुप्रभातं भास्वानुदेष्यति हसिष्यति पङ्कजश्रीः । इत्थं विचिन्तयति कोशगते द्विरेफे हा हन्त हन्त नलिनीं गज उज्जहार ॥ The moment the sun rises, the liberation of the bees takes place. आशापूर means (1) the filling up of the quarters (2) the fulfilment of the desires of the people. The reading प्रीणिता...would mean 'who pleases the whole world' The स्तुतिs are the evening prayers offered by the Siddhas. By Siddhas we might understand 'ascetics in general' or the Siddhas of whom Visvāvasu was the lord. The sun is praised even at a time when he is setting. People generally do not care for a person who is coming to the end of his career. The sun however is an exception to this general rule The reading प्रसादः would mean 'favour'; प्रवासः 'travels' 'revolution round the earth', according to the old Astronomy. The sun is always engaged in doing good to others, hence he alone is praise-worthy. The suggestion in the verse is, that king alone is praise-worthy who keeps his treasury at the free disposal of his subjects or sets the prisoners at liberty, who fulfils the desires of his subjects and who is thus always engaged in doing good to others. (अन्योऽपि पद्मागाकारात् कोशात् भाण्डागारात् निद्राम् अध्यक्षाणा मुद्रावबन्ध, मुद्रा राजलाञ्छनं तन्मिश्र वन्धमनिशमपास्यन् सदा भाण्डागारस्य विवृतत्वात् दानोद्यमाच्च । अथवा पद्मकोशतुल्यात सपुटितकरद्वयात् उद्राव. उद्गतराव यो वन्धव्यतिकर लोहशृङ्खलया दृढनिगलनं कारागृहनिवद्धाना स्ववश्यै परैर्वा त तेषा निद्रा चागर्क्तिकृता स्तब्धता स्वप्रभावेन निरस्य वद्धान्मोचयनित्यर्थ । ... अन्योऽपि आशा इदं मे स्यादिति प्रार्थयितुरिच्छा तत्पूरणैककर्मप्रवणाभ्यां न तु कान्ताकुचपत्ररचनादिप्रवृत्ताभ्या निजकराभ्या न त्वमाल्यादिकरैः प्रीणितादोपभूमण्डल । . अन्योऽपि सिद्धैः साद्धमिर्हेतुभि अभीष्टसिद्धेरित्यर्थ । वनैर्वा प्रसक्तस्तुतिमुखरमुखै जनैरिति शेष, दृष्ट' । Sivarāma). अस्तमप्येष गच्छन् is to be understood with श्लाघ्य also Such a man, even though he were to die in the attempt in doing good to others, is praiseworthy The sun's condition reminds the noble Jīmūtavāhana of the lofty principle of self-sacrifice, which he puts into practice in the next Act

The major portion of this Act is quite in a lighter vein. The scene in which the drunken Vita and Ceta

with Navamālikā make fun of Vidūṣaka is full of genuine humour The very entrance of the reeling Viṭa and the Ceṭa with the liquor-pot on his shoulder, would be certainly greeted with an out-burst of applause on all sides The solemn declaration of Viṭa that he knows only two gods—Bacchus and Cupid, and his boast that he is too proud to bow down to Hari or Hara or Brahmadeva, is something which one would not miss for all the world The Vidūṣaka no doubt cuts a sorry figure, but he does occasionally hold his own. The gallantry of the Hero is also very well described and one often forgets whether he is the same person who is depicted in the first Act as knowing nothing but to serve his parents But this is only a momentary transformation that has come over him. When he hears on the very next day of the marriage that he has lost his kingdom, he welcomes the news much to the chagrin of Mitrāvasu, and declares like an inspired prophet, that he would be only too glad to give up even his body for the sake of others.

There is some confusion as regards the time taken by the events described in this Act. The Viṭa and Ceṭa make their appearance at dawn (III. 2. 14) and after some time the Hero and the Heroine enter. Their conversation could hardly take more than a couple of hours The conversation with Mitrāvasu takes but a few minutes. Still we find that in III 17 7—we are told that it is evening time. The inconsistency can be removed by regarding the expression मग्नति परिणतमह and the last verse as an interpolation This however would be too drastic a course, and again the lofty and noble sentiment in the last verse is something which we cannot afford to lose in our play and the poet may be excused the inconsistency as regards time. The conversation between the Hero and the Heroine clearly appears to have taken place in the afternoon and the scene where Viṭa and others take part, takes place in the morning. The inconsistency would be removed if we could take the first scene as a Pravesaka, and regard the next scene as a separate one (See also Introduction)

ACT IV.

[In the introductory scene, from the conversation of the Kancukin and the Pratīhāra, we learn that red garments have to be given as presents to the bride and the bride-groom, for ten days after marriage, according to the custom of the time, and also that Viśvāvasu wants to make a suitable present to the newly-wedded pair, on the occasion of the Dīpāvalī festival.

The Dīpāvalī festival begins from the last day of Āsvina, and the Dīpapratipad referred to is clearly the first day of Kārtika The marriage must have been therefore celebrated in the last days of Āsvina. According to our modern custom, no marriages usually take place during the five or six months, from Āsādha to Kārtika. Custom differed in those times, or there was no necessity of a regular Vivāhamuhūrta for the marriage, as it was celebrated on a mountain. Even now people are allowed to marry at any time they like, on mountains or in holy Ksetras.]

कञ्चुकी or काञ्चुकीय·—(कञ्चुकम् some sort of robe अस्ति अस्य) the Chamberlain (for definition, see Appendix). He is an old Brhāmana who looks after the harem of the king and is in sole charge of it प्रतीहार or प्रतिहार is the Door-keeper. प्रतिह्रियन्ते प्रतिरुध्यन्ते अनेन इति प्रतिहार

√1. CONSTRUE . अन्त पुराणा विहितव्यवस्थ· दण्डनीत्या पदे पदे स्खलितानि रक्षन् जरातुर अहं सप्रति नृपस्य सर्वं वृत्तम् अनुकरोमि । (उपजाति)

विहिता व्यवस्था येन स. अन्त पुराणाम् with reference to the Kancukin means 'of the ladies of the harem', with reference to the king 'in the cities' (पुराणाम् अन्त). The Chamberlain manages the harem, the king manages the affairs of the cities, that is, his kingdom. दण्डनीत्या with reference to the Kancukin means 'by resorting to the staff' which he carries as a mark of his office, and also to support himself against 'the physical stumblings' (स्खलितम्); the king also guards his subjects against 'the offences or wrongs' (स्खलित) by means of his 'penal code' or 'science of Government' (दण्डनीति) The Kancukin is 'disabled by

old age' (जरया आतुरः) If आतुर is to be taken with the king, it would have to be explained as 'fond of praise' (स्तवाम् आतुरः) उत in that case would have to be understood in the unusual sense of 'praise'. This verse occurs in *Priya* (III 3) also IV. 13—दशरात्रम् for a period of ten nights, that is, days Bāṇa in his *Harṣacarita* (IV) and *Kādambarī*, describes the bride-groom as staying at his father-in-law's house for a period of ten days. It is clear from IV. 13-4—that both Jīmūtavāhana and Malayavatī have been staying with Jīmūtaketu, the Hero's father. It seems to have been a custom at that time to present red garments to the newly-married couple for a period of ten days, which it has to wear IV. 1. 5—समुद्रवेला—the sea-shore or the tide of the sea The Chamberlain has been commissioned to hand over the red garments to the pair Now he has learnt that he would not find them both in one place and as he wants to take the least possible trouble in the matter owing to his old age, he is hesitating as to how he would be able to manage the whole thing, without being required to go twice the distance. IV 1 7—The door-keeper suggests that the Kancukin should first go to the Princess, as the son-in-law might have returned to his home by that time and so Kancukin would be saved some trouble At any rate, it was worth while taking that chance, as, even if he does not find the Prince at home, he would not be in a worse position than he would be in, if he were to go to the Prince first and then to the Princess IV 1. 11—दीपप्रतिपद्—the first day of Kārtika at the Dīpāvalī festival is undoubtedly meant It is customary even now to give presents to the bride and the bride-groom on this occasion निरूपयितुम् inspect with a view to make a selection This would imply that a large number of articles suitable for being given as presents, have been brought and Mitrāvasu is to inspect them and make a selection out of them The reading चिन्तयितुम् would imply that Mitrāvasu is to think of some suitable presents which have not been secured as yet For Viṣkambhaka, see notes on II 1 33

THE MAIN SCENE

[Jīmūtavāhana, who has gone to have a look at the sea-tide, along with Mitrāvasu, mistakes the large heaps of bones of serpents for the peaks of the Malaya mountain Mitrāvasu disillusions him by giving an account of how the bones of serpents who were killed by Garuda came to be there He also informs Jīmūtavāhana of the agreement arrived at between Garuda and Vāsuki, the king of serpents, that the latter should send each day one serpent for the former's food. Jīmūtavāhana resolves in his mind to spare the life of at least one serpent by offering himself in his place to Garuda In the meanwhile, the door-keeper comes and informs Mitrāvasu that he is wanted by his father. Mitrāvasu then goes away, cautioning Jīmūtavāhana not to stay long in that place Then comes Śankhacūda, the serpent whose turn it was that day for being eaten by Garuda, with his old weeping mother Jīmūtavāhana offers to save Sankhacūda by sacrificing his own life in his stead Śankhacūda repeatedly declines the offer with thanks and goes to pay his last respects to Siva in Gokarna Just after Śankhacūda is gone, the Chamberlain comes and offers the red garments to the Hero, sent as a present by Visvāvasu These garments are a god-send to Jīmūtavāhana, as the victim of Garuda was to be clad in red garments. Jīmūtavāhana at once stands on the slaughter-slab clad in those garments and Garuda, who immediately after arrives, takes hold of him, mistaking him for the serpent, when there is a flourish of trumpets and showering of flowers in the sky. Garuda then goes to a peak of the Malaya mountain in order to devour his prey at ease]

2 CONSTRUE शाद्वल शय्या, शुचिशिला आसनम्, द्रुमाणाम् अधः सद्म, शीत निर्झरवारि पानम्, कन्दा अशनम्, मृगा सहाया, इति अप्रार्थितलभ्यसर्वविभवे दुष्प्रापार्थिनि वने यत् परार्थघटनावन्ध्यै वृथा स्थीयते (इति) अयम् एकः दोष । (शार्दूलविक्रीडितम्)

शाद्वलम्, a grassy plot (शाद बालतृणम् अस्ति अस्मिन्) शुचि pure or white अध =अधोभूमि अप्रार्थिता लभ्या सर्वविभवा यत्र, दुष्प्रापा अर्थिनः

यत्र, परार्थस्य घटना तत्र कर्तुं... an impersonal construction In the forest, one can lead a self-supporting life easily enough All the necessaries of life—and in the case of a forest-dweller they are remarkably few—can be secured very easily and so nobody is in want of anything and hence there are no opportunities for doing good to or satisfying the wants of others Such a life, according to Jimūtavāhana who has a passion for doing good to others, has one serious blemish viz there is no scope in it to oblige others If the reading is परार्थ . कर्ते, it would go with गते Cf. for the idea in the first two lines, ... योग्यमशनं फलं वा मूलं वा तदपि पराधीनमिह च ॥ *Uttara* II. III 2 1—
... (Śivarāma) समयोऽयं . it is time for the tide to flow in Mitrāvasu wants to go out of the reach of the tide

3 CONSTRUE यथा उन्मज्जज्जलकुञ्जरेन्द्ररभसास्फालानुबन्धोद्धत: सर्वा: पर्वतकन्दरोदरभुव प्रतिध्वानिनी कुर्वन् अयं श्रुतिपथोन्माथी उच्चै ध्वनि उच्चरति तथा प्राय प्रेङ्खदसंख्यशङ्खधवला इयं वेला आगच्छति । (शार्दूलविक्रीडितम्)

उन्मज्जन्त ये जलकुञ्जरेन्द्रा· (अतिशयित कुञ्ज हनुरस्य इति कुञ्जर an elephant) तेषा रभसेन य आस्फाल तस्य अनुबन्धेन उद्धत: (heightened, rendered louder) आस्फाल dashing or striking against. The reading उद्गर्जत् would mean 'producing a loud noise, roaring loudly'. As the tide began to rise suddenly, the lordly elephants also were in a hurry to emerge from the waters and their dashing against the waters naturally heightened the noise of the tide proper The reading अनुबद्धोद्धत: would mean 'heightened by being associated with the dashing against' etc पर्वतस्य कन्दराणाम् उदरभुव (interior regions). प्रतिध्वानिनी· reverberating प्रतिध्वानिता means the same thing (प्रतिध्वान सजात· यासा ता) The rising waters of the tide entered all the caverns of the mountain and made them resound उच्चै· loud, or loudly if it be taken as an adv. श्रुते: पन्था· श्रुतिपथ: तम् उन्मथतीति lit. paining or jarring upon the range of the ear, i. e deafening प्रेङ्खन्त· (rolling, swinging) असंख्या: शङ्खा: ते धवला The reading प्रेङ्खद...वलया would mean 'having circles of conch-shells' etc यथा–तथा, since-therefore. This stanza is quoted in the *Sāhitya* VII. as an example of spirited style.

4 CONSTRUE: [illegible]करिमकरोद्गारसुरभिणा पयसा (उप-लक्षिता) [illegible] भाति। (आर्या)

[illegible] ते [illegible] तेषाम् उद्गारेण सुरभिणा उद्गारः—belching, spouting पयसा = पयसोपलक्षिता (उपलक्षणे तृतीया) The waters were made fragrant owing to the spouting of the elephants and sharks as they had been devouring the sweet and fragrant foliage of clove-plants A large number of jewels also were being brought along with it by the tide, which owing to their lustre was tinged red IV. 4. 1—[illegible] , this passage is not found in the Trivandrum edition It seems to be necessary, however, as the expression [illegible] ..directs the attention of the Hero to the so-called [illegible] प्रालेयाचलस्य (प्रालेयप्रचुर or प्रालेयप्रधान अचल., प्रालेय means 'snow', the Himālaya) शिखराणां श्रियम्. Jimūtavāhana mistakes the heaps of white bones of the serpents killed by Garuda for the peaks of the Malaya spread over by the white autumnal clouds, and so remarks that they resemble the white snowy peaks of the Himālaya Cf. लक्ष्मणः—अग्रे पुरत एव ते शुभगिरि. किंनामधेय. । श्रमणा—नाय गिरिर्यशोराशिरिव वीरस्य वालिनः । एष दुन्दुभिदैत्येन्द्रमहिषस्यास्थिसचय ॥ (*Mahā* V) IV. 4 6—संघातमृत्यवः wholesale deaths (संघातेन मृत्यव) or संघातेन मृत्यु येषां ते dying in heaps IV. 4. 8—स्वपक्षयो पवनेन अपास्तं समस्तं सागरजलं येन [illegible] तरसा with force रसातलम् the nether regions which are the abode of the serpents. आहारयति—denom. from आहार. or आहारं करोति 'तत्करोतीति' णिच्. The reading प्रतिदिनमेकैक नागमाहारयति is obviously faulty as it was only after the agreement mentioned below was arrived at, that Garuda began to devour only one serpent every day. For the same reason, the reading तयदर्थमभिपतति भवान्नागलोकं तं नागमेकैक...in IV. 4. 18—is also incorrect, as it implies that Garuda, even before the agreement, used to slaughter only one serpent. The arrangement of the Trivandrum edition which takes यदर्थमभिपतति...with the preceding clause, and reads तदेकैकं..., is decidedly better. वैनतेयः, the son of Vinatā, Garuda. The reading स्वपक्ष...सागरतलपूरं would be an adverbial clause going with उद्धृत्य. The enmity between Garuda and the serpents was thus originated :—Kaśyapa had two wives, Kadrū who gave birth to serpents, and Vinatā who gave birth to Aruna, and Garuḍa. One day, the two wives began to

quarrel about the colour of the tails of the sun's horses Kadrū asserted that the hair of the tails were black, and Vinatā maintained that they were white It was agreed, that one who would lose the wager, should be a slave to the other Kadrū sent her serpents to the sun's horses, and they by their poisonous vapours, and by clinging to and covering the tails by their bodies rendered the tails black for the time being Kadrū thus won the wager, and made Vinatā her slave Kadrū agreed to give Vinatā her freedom if she would manage to bring Amṛta for the serpents Garuḍa conquered Indra and brought the nectar in a vessel which he placed on the Kuśa grass and thus freed his mother from slavery The serpents, however, were not destined to taste the Amṛta, as Indra snatched away the Amṛta-vessel when the serpents were thinking of drinking it When the serpents found that the vessel was gone, they tried to lick the grass, thinking that some drops of the nectar might have been dropped on it, and in their attempt not only did they not get any drop of the nectar, but cut their tongues in twain, in the bargain Since that time, the serpents had two tongues each, and bitter enmity commenced between them and Garuḍa who also got a boon from Viṣṇu that the serpents would be his food Read the following extract from the *Bṛhatkathāmañjarī* (P 11, 89–95) in this connection, [illegible Devanagari passage] IV 4 10—[illegible] something that is very dreadful IV 4. 11—[illegible] IV 4. 13—कि मा ., this [illegible] the noble Jīmūtavāhana would have done if he [illegible] in the place of Vāsuki IV 4. 15—[illegible] Jīmūtavāhana is unable to conceive what other possible course could [illegible] under the circumstances To offer himself [illegible] devoured by Garuḍa was the only honourable [illegible] Vāsuki to follow IV 4 16—

त्रव अभिपातः तस्मात् संत्रासः तस्मात्. पञ्चत्वमुपयान्ति perish, lit. go back to the state of being dissolved into the five elements of which the body was supposed to be constituted. IV. 4. 18—संतति-विच्छेद, the destruction or cessation of progeny. Vāsuki wants to convince Garuda, that if he were to enter Pātāla every day and kill the serpents indiscriminately, there would come a time when no serpents would be left at all for him to devour. The embryos of serpent-women were destroyed by the mere fright at Garuda's advent; similarly their young ones also perished owing to the same reason. Thus no more serpents could be forth-coming, and how long would the existing grown-up serpents last? It was, therefore, in his own interest, that a compromise should be arrived at So Vāsuki proposes that Garuḍa need not take the trouble of going to the Pātāla at all. A serpent would be sent to him every day without fail on the sea-shore itself for his food. IV 4 20—कष्टमेवं...Alas! Thus it was that the serpents were saved by the king of serpents. Jīmūtavāhana means to say that the Nāgarāja (which is a significant epithet) utterly failed to protect the serpents by proposing such a dishonourable condition. The *Gītā* (X). mentions Ananta as the king of Nāgas, and Vāsuki as the king of Sarpas The Nāgas and the Sarpas, it seems came later to be identified (See notes on I. 15)

5. CONSTRUE: तस्य जिह्वासहस्रद्वितयस्य मध्ये अहिरक्षार्थम् अहिद्विषे अद्य एष· आत्मा मया दत्त इति यया ब्रवीति सा एका अपि जिह्वा न अस्ति किम्? (इन्द्रवज्रा).

A serpent has two tongues (see the quotation from *Bṛhatkathā* above, IV. 4.7). Vāsuki is said to have a thousand mouths and consequently two thousand tongues. Jīmūtavāhana wonders how it did not strike Vāsuki that he ought to have offered himself first, before he sent any one else to be devoured by Garuda. Out of his two thousand tongues there could not be found a single tongue which knew its duty. The reading किं तादृग्भूद्रसज्ञा means the same thing. रसज्ञा the tongue. There would also be a pun on the word रसज्ञा which also means, 'knowing the pleasure' (of benevolence here). एकाहिरक्षार्थे is less emphatic than स्वोऽहिरक्षार्थम्. अहिद्विषो (abl. sing.) for अहिद्विषे would mean 'from

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the enemy of serpents', and would go with अहिपतीन् IV. 5. 1—प्रतिपन्नं accepted, agreed to

6. CONSTRUE : इति भोगिभिर्वितानां [illegible] अहिपतीन् भक्षयति तेषाम् [illegible] तुहिनशैलस्य [illegible] यास्यन्ति च । (वसन्ततिलका).

भोगिनां पति तेन. भोगिन् one who has a hood (भोग), a serpent. [illegible] with whom a settlement had been arrived at The same expression occurs in IV. 1 in a different sense. The reading [illegible] would go with भक्षयति The order यास्यन्ति, [illegible] and [illegible] is faulty, the expressions ought to have been put in an inverse order, but the exigencies of the metre made the poet helpless in the matter. (यास्यन्ति [illegible] Sivarāma). तुहिनशैलस्य [illegible]. The Trivandrum edition reads this verse after IV. 4 19, and Jimūtavāhana has two continuous verses IV. 5, and 7, to say We think that our arrangement is better as it is more in the fitness of things that Jimūtavāhana should interrupt Mitrāvasu in the middle and offer his criticism on the extraordinary arrangement than wait till the whole speech of Mitrāvasu is over.

7. CONSTRUE . सर्वाशुचिनिधानस्य [illegible] शरीरस्य अपि कृते मूढाः पापानि कुर्वते । (अनुष्टुभ्).

सर्वेषु अशुचिन· (or सर्वेषाम् अशुचीनां) निधानं (abode निधीयते इति अत्र) तस्य The body is nothing but a repository of dirty impure things, like bones, blood, flesh etc. जरत्तृणात् (old worn out grass) लघीयसः, it is even less valuable than worn out grass. तृण is often spoken of as the minimum standard of value. Cf. दृष्टिस्तृणीकृतजगत्त्रयतत्त्वसारा *Uttara* VI. The reading कृतघ्नस्य विनाशिन· would mean 'which is ungrateful and perishable'. The propriety of कृतघ्नस्य is not so clear. Sivarāma remarks, [illegible] पूर्वफलमुत्तरफलेन निरस्यतीवादि सर्वत्र कृतघ्नता। शरीरक contemptible body, diminutive from शरीर, कुत्सायां कन्. Cf. V 23, below IV 7 1. न विद्यते पर्यवसानं (end), यस्याः सा. कष्टपर्यवसाना would mean 'which has a miserable end,' or 'which is difficult to be ended' Jimūtavāhana is thinking as to how he could free the serpents from their danger He finds it impossible to do away with the danger once for all. He hopes

then that it would be possible for him to save at least one serpent, by offering his own body to Garuda. IV. 7. 3—The entrance of the Pratihāra may be taken here to be suggested by the last speech of the Hero, as the Pratihāra by calling Mitrāvasu away, brings the Hero's hope within the range of possibility. IV. 7. 8—(कर्णे)—only such things should be told in the ear, as are already known to the audience or as would be made known to them afterwards in the play itself in some other way. Here the audience already know what the message of the Pratihāra is (IV 1. 11—12) He tells it in the ear of Mitrāvasu as it concerns the presents to be given to Jimūtavāhana, and so it would not have been proper to tell it aloud IV. 7 11—बहवः प्रत्यवायाः (obstacles, dangers) नास्मिन् It might appear somewhat strange that Mitrāvasu should thus leave his brother-in-law alone. Jimūtavāhana probably did not show any desire to return so soon and what Mitrāvasu could do in the circumstances was to warn him, which he does. At any rate the poet wanted to keep Jimūtavāhana alone for the development of the plot and he does it on the whole pretty naturally IV 7 16—पुत्रक dear son; the diminutive showing affection or compassion व्यापाद्यमान being destroyed Pass Pres Part. from the Cau. of पद् with वि and आ IV 7 19-गोपायितं वस्त्रयुगलं येन सः गोपायित, guarding, that is, holding fast. The expression might also mean 'concealing' (it from the old woman, probably to spare her feelings). 4. 7 22—चिबुकं the chin IV. 7 21—The poet here has fallen into a curious mistake by referring to the conventional *mukhacandra* The Pātāla has, as a matter of fact, no light at all, being always full of darkness. The serpents however, may be taken to be feeling light even there, and that light too is now to disappear, owing to the destruction of Sankhacūda. Or, अन्धकारी भविष्यति may be taken metaphorically in the sense of 'will lose all interest' The reading [मम हृदयमन्धः-कारीभविष्यति पातालमपि] would mean 'my heart as well as the Pātāla would be darkened' IV. 7. 26—वैक्लव्यम् affliction, grief. IV 7 29—अदृष्टा. सूर्यस्य किरणा येन तत् not exposed to the rays of the sun, that is, so tender. This expression with reference to a human being is easily understandable, but

the poet is clearly nodding when he uses it with reference to serpents, who being residents of the Pātāla, are all अदृष्टसूर्यकिरणाः IV. 7. 31—परिदेवितम् lamentation

8 CONSTRUE : यदा अनित्यता जातं प्रथमं क्रोडीकरोति, पश्चात् जननी धात्री इव (क्रोडीकरोति) तदा शोकस्य कः क्रमः । (अनुष्टुभ्)

क्रोडीकरोति clasps to the bosom, from क्रोड (bosom). धात्रीव cannot be construed with अनित्यता as the nurse does not take possession of the child in priority to the mother. धात्री usually means a nurse and not a mid-wife. What is meant is that when a child is born, it is claimed first by अनित्यता and then the mother can lay claim to it The mother is, therefore, like a nurse really speaking, and अनित्यता is the mother. Cf जातस्य हि ध्रुवो मृत्युः । *Gitā* II, and मृत्युर्जन्मवतां वीर देहेन सह जायते । IV. 8 5—राजकार्यम् duty to the king IV. 8 9—वध्यचिह्नम्-the red garments were the sign of the victim who was to be dressed in them. Cārudatta in *Mṛcch* X—has marks of red candana on his body when being taken to the place of execution Similarly, in *Mālatī* V, Mālatī is described as न्यस्तालक्तकरक्तमाल्यवसना, when being offered as a victim. वध्यशिला, the slaughter-slab on which the victim was to take his stand. IV. 8. 14—प्रमस्त एव has already begun. IV. 8. 18—एष स्वामिन .., the servant means to say that he might be pardoned for the message he was just going to deliver. He could not help delivering it as it was the King's command. IV. 8 23—शिरस्यञ्जलिं बद्ध्वा—this is done in order to show profound respect to the order. IV. 8. 26—रक्तांशुके एव चिह्न तेन उपलक्षितम् IV. 8 33—वज्रस्य पातः तेन सन्निभम्. The reading इद तत् .. हृदयम् would mean 'this is the garment, the mark of a victim that frightens my heart.' IV 8 38—मनोरथशतलब्ध. Oh one obtained as the fruit of hundreds of desires or vows! That is, one who is to be guarded at all costs

9. CONSTRUE · मूढायाः मुहु अश्रुसंततिमुचः, बहून् प्रलापान् कृत्वा 'पुत्रक, कः तव त्राता' इति दिक्षु दृशं कृपण क्षिपन्त्या. मातुः अङ्के उपागतम् इम शिशुं घृणां त्यक्त्वा अश्नत खगाधिपस्य चञ्चु एव न वज्रेण (कृता) हृदयम् (अपि) वज्रेण कृतम् (इति) मन्ये । (शार्दूलविक्रीडितम्).

मूढा distracted or confused अश्रूणां संततिं मुञ्चतीति तस्याः. The reading कस्त्राता मम पुत्रक would mean 'Oh my child, who would be the saviour (of you)?' or 'Oh child, who would be my

-aviour (by saving you)?' कृपणं adv. in a pitiable manner. The reading कृपणां would go with इशम्. The reading चञ्च्वग्रेण (by the end of the beak) would be construed with अक्षत.. It is obviously a tame one as compared with the reading adopted in the text. अङ्के in the lap or in the vicinity. Jimūtavāhana means to say that the whole scene was so extremely pitiable that anybody who has a heart would be touched to the quick by it. If Garuda were to tear off the serpent from the lap of his old weeping mother, then it might be truly remarked that Garuda's heart also like his beak is hard as adamant and so completely pity-proof. Before verse 10, the stage-direction दुःखातिशयान्मातुः हृदयस्फोटं शङ्कमान: is to be found in some editions. Mr. Paranjpye rightly objects to such a stage-direction which is, in fact, no stage-direction at all. How are the audience to know that Śankhacūda fears that his mother's heart would break into twain? The actor might gesticulate excessive grief, but he cannot gesticulate fear due to the precise calamity, viz. that of the breaking of the mother's heart in a manner intelligible to the audience. The whole passage is therefore only for the use of the reader of the play and not for the audience. The Trivandrum edition drops this stage-direction as well as the stanza यैरत्यन्त... We have retained the stanza, as apart from its intrinsic beauty, it appears to be in harmony with the context. From IV. 9 द्वि°, we learn that the old lady was looking about to find if some one could help her, and Śankhacūda's references to such helpers in stanza 10, therefore seem to be in the proper place.

10. CONSTRUE · अत्यन्तदयापरै यैः अर्थिना प्रार्थना वन्ध्या न विहिता, कारुण्यपरिग्रहात् यै परार्थं प्रति स्वार्थं न गणित, ये नित्य परदु खदु खितधियः, ते साधव. अस्तं गता ; मात· वाष्पवेगं सहर, अधुना कस्य अग्रत रुद्यते। (शार्दूलविक्रीडितम्).

अत्यन्तं दयापरा (दया परं येषां ते) तैः कारुण्यस्य परिग्रह तस्मात्. परस्य दु खं तेन दु खिता (दुःखं सजातम् अस्या·) धी येषा ते. Śankhacūda says this simply to impress upon his mother that her wailing would be of no use. He surely does not wish to save himself at the expense of another, as we shall see below. He is too proud for that IV 10. 7—किमेक . वासुकिना—How was it that Vāsuki did not take into consideration the fact that

you are my only son and thus not fit to be sent as a victim? The old woman means to say that Vāsuki ought to have excused her son and sent some one else. If the reading is [निमेकपुत्र इति सानुकम्पेन निवर्तितोऽसि नागराजेन] the idea would be as follows 'You ask me to take heart; but what is there which can possibly console me? Have you been prevented from going as a victim by the king of serpents? If he had done that, I might have taken heart'. [किं...सानुकम्पेन नागराजेन प्रेषितोऽसि] 'Were you sent by Vāsuki feeling pity for you, because you are my only son?' This would be said ironically. She really intends to say that Vāsuki was extremely cruel in ordering her only son to go as a victim. IV 10 8—कथ स्मृत How did it happen, oh God of death, that my son alone has been remembered by you (for being killed) in this vast world? She means to say that the world is so vast, that there were very few chances of her son being selected for death. There were so many other persons who could have been chosen (of course, this argument of probabilities, mathematically correct though it would be, could not belie the actual fact that some one must die) The reading [अविच्छिन्ने जीवलोके मम पुत्रो न विस्मृत·] would mean 'Why did you not forget (that is, ignore) this son of mine, when the whole world of mortals was there, quite hale and hearty? Why did you not select some one else for your victim which you could have done very easily?'

11 CONSTRUE आर्ते कण्ठगतं प्राण स्वबन्धुभि. परित्यक्तम् एन अहि न त्राये तत मे शरीरेण क गुण । (अनुष्टुभ्)

कण्ठ गता प्राणा यस्य तम् lit. whose life is come to the throat on its way to go out of the mouth or the head, that is, on the point of death Jīmūtavāhana finally determines to save the serpent who was thus left stranded by his own relatives and who was extremely distressed and almost on the point of death. IV. 11 2—सस्तम्भय—fortify, strengthen. IV 11. 8—The old lady mistakes Jīmūtavāhana for Garuda and so hurriedly covers up her son by the upper garment, and offers herself for being devoured by Garuda उत्तरीयम्—उत्तरस्मिन् (देहभागे) भवम् the upper garment. In the stage-direc-

tion after गतंश्रमम्, some read गरुडभ्रान्त्या, which explains to the reader why the old lady addresses Jīmūtavāhana as Vinatānandana The epithet विनतानन्दन is significant. The old lady means to say 'Oh you, the delighter of your mother Vinatā, you know what a mother's heart is like. You did so much to free your mother from slavery. Would you not therefore take pity upon me and spare my son who is my Nandana?' IV. 11·10—वत्सलस्य भाव वात्सल्यम् वत्सल: affectionate to one's child (वत्से काम love अस्य अस्तीति वत्सल, 'वत्सासाभ्यां कामबले' इति लच्)

12 CONSTRUE: पुत्रस्नेहेन अस्याः इदं विक्लवत्वं विलोक्य अकरुणहृदयः भुजगान्तकः अपि करुणां करिष्यति (इति) मन्ये। (आर्या).

नास्ति करुणा यस्य तत् अकरुणं हृदयं यस्य स Even Garuda might possibly pity her, though he is the implacable enemy of serpents, when he looks at the extremely pitiable distress of the old woman.

13 CONSTRUE: महाहिमस्तिष्कविभेदमुक्तरक्तच्छटाचर्चितचण्डचञ्चुः असौ गरुत्मान् क्व, सौम्यस्वभावरूपाकृतिः एष साधुः नाम क्व च। (उपजाति.).

महान्त ये अहय तेषां मास्तिष्कानां विभेदेन मुक्ताभिः रक्तच्छटाभि. चर्चिता चण्डा चञ्चु. यस्य स· सौम्ये स्वभावरूपाकृती यस्य स. or सौम्या स्वभावरूपाकृतयः (स्वभावश्च रूपं च आकृतिश्च) यस्य स मास्तिष्क brains. चर्चिता smeared with. The use of क्व–क्व shows that there is a great difference or incongruity between two sets of things. Cf. क्व सूर्यप्रभवो वंश क्व चाल्पविषया मति । *Raghu* I, तप क्व वत्से क्व च तावकं वपुः *Kumāra* V. Śankhacūda means to say that there is absolutely no similarity between Garuda who is fierce and has a terrible beak, wings etc, and the Hero who looks gentle like a lamb, inspiring confidence in others The reading सोमस्वभाव. .means 'having the nature etc of the moon' सोमसौम्यस्वभावाकृतिः 'whose nature and form are gentle like those of the moon.' सौम्य सत्त्वस्वभावाकृति 'who is gentle and whose nature and form are full of goodness' (सत्त्व, one of the three गुणs, सत्त्व, रजस् and तमस्) असौ (in क्वासौ गरुत्मान्) is generally found to be used to denote a thing that is near the speaker (Cf. असौ शरण्य शरणोन्मुखाना *Raghu* VI) Here Garuda is not near and so the use of असौ is either wrong or has to be explained by saying that Garuda is present in the mind of the person addressed (असौ भयेन तव बुद्धावपरोक्षवत्

प्रकाशः। Śivarāma.) Strictly speaking, however, अन्य is used to refer to a person who is विप्रकृष्ट, (इदमस्तु संनिकृष्टे समीपतरवर्ति चैतदो रूपम्। अदसस्तु विप्रकृष्टे तदिति परोक्षे विजानीयात्॥) IV. 13 4—मा भैषी. the augment of अभैषी (Aorist of भी) is dropped before the negative particle मा. IV. 13 6—पुन.., The old lady could not believe her ears when she heard that the person in question had come to save her son, as she had given up all hope. She therefore wants to be quite sure that she was not dreaming or had not misunderstood the thing, and so wants to hear the same words from the Hero's mouth again IV.13 9—चिर जीव,—The old woman never dreamt that the Hero would want to save her son by sacrificing himself She probably thought that he would defeat Garuda in battle or bring to bear upon him some pressure etc

14. CONSTRUE· अम्ब एतत् वध्यचिह्नं मम अर्पय, प्रावृत्य ते पुत्रस्य जीवितरक्षणाय विनतात्मजाय आहारयितु स्वदेहं यावत् ददामि। (उपजाति·).

यावत् and पुरा used with the present tense, give the sense of the future Or यावत् may mean here 'indeed'. प्रावृत्य having covered myself with the garments IV. 14 3—प्रतिहत... 'May evil be averted!' used in dramas when something disagreeable is heard or communicated. The old woman now understands how the Hero is going to save her son She of course never wishes that her son should be saved by some one else dying for him. शङ्खचूडात् निर्विशेष (निर्गतः विशेषः यस्मात्), not differing at all from Śankhacūda, as dear as Sankhacūda. जात, Dear one, an affectionate term of address IV. 14 6—सस्मितम्, the extraordinary conduct of the Hero, brings a smile on Śankhacūda's lips, in spite of himself, owing to the irony of the situation The reading सविषादम् is bad, as the feeling of विषाद is not uppermost in his mind on the occasion जगद्विपरीतम् contrary to what we expect in the world

15. CONSTRUE: स्वनिमित्तं पुरा विश्वामित्र· श्वपच· इव श्वमांसम् अभक्षयत्, यत्कृते गौतमेन कृततदुपकृति नाडीजङ्घो निजघ्ने, यदर्थं कश्यपस्य पुत्र अय तार्क्ष्यः प्रतिदिनम् उरगान् अत्ति, तान् एव प्राणान् कृपया परार्थे तृणम् इव य जहाति, चित्रम्! (स्रग्धरा).

श्वान पचतीति श्वपच· a Cāndāla कृता तदुपकृति· (तस्य उपकृतिः) येन स Sankhacūda is astonished to find that some one should

offer to die for the sake of others, when we find that life is held as the dearest thing in the world and that every one tries to save his life by hook or crook Even great men like Viśvāmitra, behave like Cāndālas to save their life Instances of the blackest ingratitude to save one's life as that for which Gautama was responsible when he killed Nādljañgha, are not rare. Such being the case, it is a great wonder, that the Hero should volunteer to die, regarding his life as being of no value whatsoever. The reference to Garuda in the third line, is not quite clear. It is untrue to say that Garuda used to eat serpents *to save his life*, as at the end of the play we find that he promises not to kill any more serpents We must suppose that as the serpents are more or less the natural food of Garuda, Sankhacūda attributes the action of Garuda to the necessity of maintaining himself. For the story of the sage Viśvāmitra referred to in the first line, see Adhyāya 141, *Sāntiparvan*, *MBh* It is briefly as follows:—Once there had been a drought and famine for twelve years. Visvāmitra, oppressed by hunger, crept into the house of a Cāndāla, during the dead of night and found there the flesh of a dog. The Cāndāla, being awakened, and knowing that the person in question was the great sage Viśvāmitra, began to remonstrate with him on the impropriety of the eating of dog's flesh by a sage, but Visvāmitra, being too hungry, did not pay any attention to him, and taking away the flesh, went to the forest. There he offered a part of it to the gods, when there came a shower of rain sent by Indra.) For the story of Gautama and Nādljañgha see Adhyāyas 167–172 of the *Śāntiparvan*(A wretched Brāhmana born in the family of Gautama went to the village of the Dasyus to earn his livelihood. The chief of the Dasyus showed him due respect, by giving him proper dress and also a widow. [Gautama thenceforward became a Dasyu for all practical purposes Once, Gautama who had joined a caravan with the intention of going on a voyage on the sea to secure more wealth, happened to lose his way when the caravan dispersed in a disorderly manner, being attacked by a wild elephant and came to a

Nyagrodha tree for rest There he was well treated by Nādījaṅgha or Rājadharma, the lord of the cranes Nādījaṅgha then sent Gautama to his friend Virūpākṣa, a Rākṣasa who gave Gautama ample wealth. Gautama returned to the same tree, and killed Nādījaṅgha who was asleep, so that he might have provender for the journey. The sons of Virūpākṣa, on knowing this caught Gautama and killed him. When the body of the lord of cranes was placed on the pyre, Indra revived him, and also Gautama at his request.) Both these stories are given in the आपद्धर्मपर्वन् of the *Śāntiparvan* Manu also refers to this story of Viśvāmitra, जीवितात्ययमापन्नो योऽन्नमत्ति यतस्ततः । आकाशमिव पङ्केन न स पापेन लिप्यते ।...क्षुधार्तश्चात्तुमभ्यागाद्विश्वामित्रः श्वजाघनीम् । चण्डालहस्तादादाय धर्माधर्मविचक्षण ॥ (X 104, 108) तार्क्ष्य—Garuda, son of तार्क्ष or तृक्ष which is an epithet of कश्यप तृणमिव as if it were a straw (see notes on IV. 7). Cf तृणमिव वने शून्ये त्यक्ता न चाप्यनुशोचिता । (*Uttara* III) IV. 15. 1—आसन प्रदानस्य अभ्यागतायातन निमित्त. व्याजः (guile, pretext) तस्मात् गत, sincere

16 CONSTRUE . मादृशाः क्षुद्रजन्तवः जायन्ते च म्रियन्ते च, परार्थदत्तदेहाः त्वादृशाः कुतः संभवः । (अनुष्टुभ्).

क्षुद्राः ते जन्तवश्च The reading उत्पद्यन्ते म्रियन्ते means the same thing. The reading जायन्ते च. where the च is repeated, is however more emphatic परार्थे दत्ताः देहाः यैः तेषाम् The reading परार्थे बद्धकक्षाणां (बद्धा कक्षा यैः तेषां) would mean 'who have girded up their loins, that is, who are always prepared to sacrifice themselves for the sake of others'. Sankhacūda means to say that people like Jīmūtavāhana are very rarely found, hence their lives only deserve to be preserved at all costs IV. 16 3—परस्य अर्थः परार्थः. तस्य संपादना तस्याः (or सा एव) मनोरथः तस्य. अन्तराय lit that which comes between, that is, an obstacle IV. 16. 6—शङ्खपाल is one of the eight chief Nāgas, अनन्तं वासुकिं शेषं पद्मनाभं च कम्बलम् । धृतराष्ट्रं शङ्खपालं तक्षकं कालियं तथा ॥ मलिनीकरोति will bring a stain on, by being afraid of death and allowing another to die for him. अथ used here in the sense of ' if. ' IV 16 7—अस्माकं विपत्तिः (death, calamity) तया विक्रेता San-khacūda means to say that nothing would induce him to accept the help of the Hero in the form in which it is offered. If the Hero takes pity upon him, the best thing he

could do was to persuade his mother not to abandon her life when he would be devoured by Garuda. IV 16. 8—ननु..., the remedy has been already thought of, but it rests with you and not with me.

17. CONSTRUE : त्वयि म्रियमाणे या म्रियते, (त्वयि) जीवति (या) जीवति तां जीवन्तीं यदि इच्छसि, मम असुभि. आत्मानं रक्ष । (अनुष्टुभ्).

Jīmūtavāhana says, that if Śankhacūda wants his mother to live, there was no other alternative for Śankhacūda than to save his life by allowing the Hero to die for him. IV. 17. 2—जननी पुरस्कृत्य leading the mother before you, placing her ahead of you as a mark of honour IV 17. 3—घातस्थान place of execution स्त्रीस्वभावस्य कातरता तया IV 17. 4—विपन्ना· ये पन्नगा· तेषाम् अनेकै. कङ्कालै (skeletons) संकुलम् श्मशानम् cemetery The *Nirukta* (III 5) explains the word as श्मशयनम्, श्म शरीरम्

18. CONSTRUE चञ्चच्चञ्चूधृतार्धच्युतपिशितलवग्राससंवृद्धगर्धै. आवद्धपक्षद्वितयविधुतिभि· गृध्रै. वद्धसान्द्रान्धकारे अस्मिन् (श्मशाने) शिवाना वक्त्रोद्वान्ता पतन्त्यः शिखिशिखाश्रेणय· अजस्रस्रुतवहलवसावास.विस्रे अस्रस्रोतसि छिम् इति स्वनान्ति । (स्रग्धरा).

चञ्चन्त्या चञ्च्वा धृतानाम् अर्धच्युताना पिशितस्य (flesh) लवाना ग्रासे सवद्धा गर्धा (greed) यै: आवद्धा पक्षद्वितयस्य विधुतय यै वद्ध सान्द्र अन्ध कार: यस्मिन्. The *poet furnishes us here with a highly exaggerated description of the cemetery*, depicting the वीभत्स or the भयानक sentiment with plenty of अनुप्रास The whole cemetery was darkened by crowds of vultures hovering round. The vultures were greedily carrying away a portion of the flesh (sticking apparently to the skeletons of serpents left there by Garuda) in their beaks which were tremulous owing to great hurry The portion of flesh not being held properly dropped down and the greedy vultures were hovering down again to secure the dropping pieces of flesh, which they did not like to lose अर्धच्युतस्य = अर्धमार्गे च्युतस्य or अर्धात् अंशात् च्युतस्य We have understood by चञ्चू the beaks of the vultures themselves Some take it as referring to Garuda's beak so that the sense would be that the vultures were quite desirous of securing the pieces of flesh that had fallen down from the beak of Garuda. This does

not give a good sense, as the pieces of flesh in question must have fallen down the day before (as Garuda came there at the appointed time only once every day) and the vultures could not have allowed those pieces to remain uncared for so long. Besides there is no particular point in stating that the vultures thought much of the pieces of flesh fallen from the beak of Garuda It would not do either to explain the first line as referring to the future action of the vultures, the meaning of the first line, in that case being 'the vultures were making themselves ready to pounce upon any pieces of flesh that might fall down from the beak of Garuda ' The vultures seem to have been engaged all day long in tearing off bits of flesh from the skeletons there, and at the time of Garuda's arrival, they might have gathered together in large numbers The reading चञ्च्वग्रकृत्त would mean 'which was torn by the end of the beak ' सबद्धलक्षैः would mean 'who have fixed their attention.' संवृद्धगर्धैः 'whose greed is increased ' The reading with गर्धैः is better as it is more emphatic and coming just before the expression गृध्रै , it produces a peculiar charm. वक्त्रेभ्यः उद्वान्ता.. शिखिनां (fires) शिखाश्रेणयः शिवा a female jackal. अजस्रं (continuously) स्नुता या बहला वसा (fat) तस्या वासेन विस्रे (stinking, आमदुर्गन्धदुःसहे) असृजः (blood) स्रोतसि. There was a regular river of blood and marrow flowing continuously in the cemetery, where the female jackals were as usual wandering about. Some of these jackals who are called उल्कामुखाः, emit flames of fire from their mouths. When the flames of fires thus emitted by the jackals came into contact with the stream of blood, they produced the peculiar sound signified by the word *Chim* as they were extinguished by the blood. The reading यत्रोद्दामं भ्रमन्त्य शमित (or स्थगित) शिखिशिखाश्रेणयः would mean 'where the rows of female jackals wandering recklessly, with the flames of fire (thrown out by their mouths) extinguished (having their course arrested स्थगित) by the stream of blood, are howling' (स्वनन्ति). Cf. for the idea in the second line, गृध्रैराबद्धचक्रं वियति विचलितैर्दीर्घनिष्कम्पपक्षैर्धूमैर्ध्वस्तार्कभासां सघनमिव दिशां मण्डलं दर्शयन्त्यः । *Mudrā* LII.

19 CONSTRUE · प्रतिदिनम् अहिनिहारेण अशून्य, विनायकाहितप्रीतिः शशिधवलास्थिकपालम् इदं (रौद्रं) श्मशानं रौद्रं वपुः इव । (आर्या)

The cemetery is compared to the body of Śiva by means of several श्लिष्ट expressions. अहिनाहारेण अशून्यम् when taken with the श्मशान, means 'not void of the serpent who was to be the food of Garuda (अहिना आहारेण)'; when taken with Śiva's body, it means 'not void of the necklace in the form of the serpent. (अहिना हारेण).' It is well-known that Śiva wears serpents on his body. Cf यथाप्रदेशं भुजगेश्वराणां करिष्यतामाभरणान्तरत्वम्। *Kumāra* VII. विनायकाहितप्रीति when taken with श्मशान means 'which gives satisfaction to the lord of birds (वीनां (पक्षिणां) नायकस्य आहिता प्रीतिः येन)' or, 'which gives satisfaction to the enemy, viz. the lord of birds (वीनां नायकश्चासौ अहित (an enemy) तस्य प्रीति· यत्र);' when taken with रौद्रं वपुः, it means 'which gives satisfaction to God Ganapati (विनायकस्य विघ्नेश्वरस्य गणेशस्य आहिता प्रीतिः यत्र)' शशिधवलास्थिकपालं, when taken with श्मशानं, means 'which has bones and skulls white like the moon (शशिवत् धवलानि अस्थीनि कपालानि च यत्र)'; when taken with रौद्रं वपुः, it means 'which has the moon, white bones and skulls on it (शशी च धवलास्थिकपालानि यत्र)' or 'which has bones and skulls rendered white by the moon on the fore-head (शशिना धवलानि अस्थिकपालानि or धवलम् अस्थिकपालं (a समाहारद्वन्द्व) यत्र).' रौद्र-(1) terrible, (2) belonging to रुद्र. By comparing the cemetery with Śiva's body, Śankhacūda who is thinking of going to pay his last respects to Śiva at Gokarna, wants to suggest that the cemetery, far from being a disgusting place, is to him quite sacred as the body of Śiva himself. And there he would have an opportunity of obeying the command of his king at the cost of his life. Śivarāma remarks—मरणोद्यतस्य तस्य परमशैवस्य महेश्वरानुसंधानानुबन्धेन तथा दृष्टान्तपरिग्रहस्तस्य भीषिकानिरासार्थं।

IV. 19. 1—त्रासोपन्यास—alarming words, referring to the fearful aspect of the cemetery described in IV. 18. Śankhacūda means to say that he would not be swayed from his duty by the words of the Hero सामोपन्यास would mean 'conciliatory or pacifying words' This speech is put in the mouth of the Hero in the Calcutta edition, which hardly suits the context The expression त्वमपि निवर्तस्व in IV. 19. 2—clearly shows that Śankhacūda must have asked the Hero to depart before he addresses his mother. IV. 19. 2—शिरसि निहितः अञ्जलिः येन सः.

20 CONSTRUE: मातः यस्यां यस्यां गतौ त्वं गमिष्यसि तस्यां तस्यां (?) प्रियसुते, त्वम् एव नः माता भूयाः । (अनुष्टुभ्).

प्रिय. सुत यस्याः सा प्रियसुता (or मातृप्रिया) It would have been better if Sankhacūda had said that he wished to be a son to his mother in whatever birth she would take, rather than that she should be his mother in whatever birth he would take It is not also clear why Sankhacūda addresses himself in the plural In IV 16 6—also he says वयम् अनुकम्पनीयाः, but there it is possible to understand by वयं both Sankhacūda and his mother. Cf for the idea in the verse, प्रियदत्त सुतो यत्र मम दर्शन गतः । भूयास्तत्र जन्मान्तरेऽपि भूयासमनुसंचर ॥ (*Mālati* IX), भूयो यथा मे जननान्तरेऽपि त्वमेव भर्ता न च विप्रयोग (*Raghu* XIV) IV 20 4—अविद्यमानं पश्चिमं यस्य तत् अपश्चिमम्, which has no other last, which itself is the last The pairs, पश्चिम, अपश्चिम उत्तर, अनुत्तर; उत्तम, अनुत्तम have each the same meaning *Mālati* IX. contains both पश्चिम and अपश्चिम in one sentence, अयमत्र ते जन्मन्यपश्चिमः पश्चिमादस्याप्रार्थितो नमस्काराः पश्चिमः । IV 20. 6—The reading अस्मादुत्तरेण is rather faulty as उत्तरेण usually governs the accusative The passage in the *Megha* तत्रागारं धनपतिगृहादुत्तरेणास्मदीयम् similarly uses उत्तरेण with the ablative (some read however गृहानुत्तरेण). In *Kādam* also we have अस्माद्भारतवर्षादुत्तरेण. / Gokarna, popularly known as गोकर्णमहाबलेश्वर, stands on the Malabar coast, near Karwar where there is a celebrated temple of Siva It is called दक्षिण to distinguish it from the northern one in Nepal In the text, गोकर्ण is used in the sense of the God himself or the Sivalinga प्रगत दक्षिण प्रदक्षिणम्.) अप्रदक्षिण प्रदक्षिण कृत्वा प्रदक्षिणीकृत्य going round so as to have the deity always to the right. This exit of Sankhacūda is rather abrupt The sentence also appears to have been आत्मगतम्. Possibly Sankhacūda thought that it would be of no use to waste any more time in persuading Jimūtavāhana or comforting his mother. He would bow down to Siva and then offer himself to Garuda. The old lady seems to have quietly gone with her son, thinking that he was willing to have himself saved by Jimūtavāhana IV 20 8—Jimūtavāhana's desire to offer himself to Garuda is left unfulfilled, as Sankhacūda had taken the red garments with him (अभिलषितं वध्यचिह्नरूपं देहविसर्जनं वा) The reading सफलं मेऽभिलषितम् would

mean ' my desire is fulfilled. Śankhacūda has gone away, so that I can now offer myself to Garuda in his place.' This however goes more or less against the next sentence तत्को नामाभ्युपाय' which implies that the Hero has *yet to* find out a remedy IV. 20. 9—The expression इदं वासोयुगलं which is to be really construed with प्रेषितम्, being uttered immediately after Jimūtavāhana had said को नामाभ्युपाय, lends itself to be construed as an answer to the Hero's question. This is what is technically called a पताकास्थानक (for definition, see Appendix). This is quite a familiar device resorted to by poets. It occurs again in our play. The word कृत्यु' in V 3 च० is similarly to be construed with जीमूतवाहनस्य in V 3 1—with which the Kañcukin begins his sentence. The Kañcukin, as advised by the Pratīhāra in IV. 1. 7, seems to have gone first to the Princess whom he probably handed over the garments meant for her; and not finding the Prince there, he has come now in search for him to the cemetery. It is rather queer that the garments should be presented to the Hero in the cemetery. But the poet seems to have been driven to this indiscretion, as there was no other way of providing the garments, which is so essential for the development of the plot. IV. 20 10—अतर्कितं (unexpectedly) यथा तथा उपनतेन The Trivandrum edition reads इदं वासोयुगलम् again, which is not necessary, as nothing has occurred warranting this repetition, the speech of the Hero, being स्वगतम्, unless we suppose that the Kañcukin finds out from the Hero's demeanour that he was not all attention to what he was going to say IV. 20 15—सफलीभूत —It is characteristic of Jimūtavāhana to value his marriage with Malayavatī only in so far as it helps him to oblige others The red garments were a present to which the Hero was entitled in virtue of his marriage with Malayavatī The marriage can *now* be said to have borne fruit as thereby he has secured an opportunity which seemed to be almost out of his grasp owing to Śankhacūda's refusal to part with the red garments, to sacrifice himself to save Śankhacūda IV 20 16—मद्वचनात्, on my behalf, in my name

21 CONSTRUE : प्राप्तकाले समागतम् इदं शरीरं परार्थैकदृष्टेः (मम) महतीं प्रीतिम् आवहति । (अनुष्टुभ्)

प्राप्तकाले at the right time. The reading परार्थैक. मम means 'gives great pleasure to me who have fixed my eyes on the interests of others alone' परार्थे एव एका दृक् यस्य, or परार्थे एव एकः तस्मिन् दृक् यस्य. IV 21. 1—चलित मलयानलस्य शिखरेषु ना शिला नागो सवयः यस्मात् सः नभस्वान्, the wind., lit which has the sky for its resort, नभः अस्ति अस्य स

22 CONSTRUE नखैरग्रे. तुल्या प्रलयदिनपतीन् गगने विरचयति: वेगानिल अम्बुराशे अम्भ भुव प्लावनाय इव तीरे क्षिपति, यदि न कल्पान्तशङ्कां पूर्वं दिग्द्विपेन्द्रैः सभय वीक्षित द्वादशादित्यदीप्तिः (गरुडः) देहोद्योतैः दशाशा. शुद्ध कपिशयति । (स्रग्धरा).

Jīmūtavāhana describes the effect of the arrival of Garuda in an exaggerated manner. The effect is shown to be the same as is produced at the end of a Kalpa, when universal destruction takes place. A Kalpa is one day of Brahmadeva, a period of 432 million years of men. When the Kalpa is about to close, the great clouds, Samvartaka, Puskarāvartaka and others continue to pour down rain without break, twelve suns burn down the earth with their scorching rays, and seven or forty-nine winds begin to blow furiously and ultimately, the whole universe is destroyed to be created by Brahmadeva again. The *Veṇīsaṃhāra* (III) gives the signs of a Kalpānta in the following verse, दग्धुं विश्वं दहनकिरणै· नोदिता द्वादशार्का वाता वाता दिशि दिशि न वा सप्तधा सप्तभिन्ना. । छन्नं मेघैर्न गगनतल पुष्करावर्तकाद्यैः .. ॥) Garuda's wings also obscured the whole of the sky, the force of his speed caused the waters of the ocean to overflow its bounds and it appeared as if the whole world was going to be flooded by the waters; Garuda's lustre was so great that it appeared as if the twelve suns of the Kalpānta had made their appearance All this made the quarter-elephants apprehensive of the approaching world-destruction The reading तीरं . सिन्धोः means 'the water of the ocean throws down the bank which is displaced owing to its velocity as though for flooding the world ' दिग्द्विपेन्द्र-every quarter is supposed to have its own guardian elephant; see notes on I. 8 देहोद्योतैः by the lustre of the body. दशाशा the ten quarters (आशा).

The ten quarters are—the four main ones, the four by-quarters, the upper and the lower Garuda is said to be golden in colour द्वादशादित्यानाम् इव दीप्ति यस्य स कपिशयति reddens, illumines The reading शिशुद्वादशादित्यदीप्तिः is not good It may be explained as शिशूनाम् (उदितमात्राणा) द्वादशादित्याना दीप्ति· इव दीप्ति यस्य स·, but this is hardly complimentary to Garuda. Besides, the twelve suns at the Kalpānta always shine at their best, while the morning sun is hardly scorching There is no propriety in understanding the expression to mean 'extremely red like twelve morning suns,' (as the morning sun is very red.) Śivarāma explains the compound as शिशु. द्वादशादित्याना दीप्ति येन ततोऽप्यधिक इत्यर्थ । This is clearly a twisting of the compound. If the reading is देहोद्योतो, it would be the subject to कपिशयति. Cf with this description of Garuda's flight that of सपाति's flight in *Mahā* (V). पर्यावक्षणदष्टनष्टककुभ सवर्तविस्तारयोर्नीहारीकृतमेघमोचितधुतव्यक्तस्फुरद्विद्युत । आरात्कीर्णकणात्कर्णाकृतगुरुग्रावोच्चयश्रेणयः शैनेयस्य मुहूत्पतत्त्रधुतय. प्रख्यापयन्त्यागतम् ॥

23. CONSTRUE· मलयचन्दनरसार्द्रा मलयवती आश्लिष्टा (सती) तथा न सुखयति यथा अभिवाञ्छितार्थसिद्धये श्लिष्टा इयं वध्यशिला (सुखयति इति) मन्ये। (आर्या).

मलये (भव. य·) चन्दन· तस्य रसेन आर्द्रा, अभिवाञ्छित य अर्थ. तस्य सिद्ध्यै. आश्लिष्टा embraced. यथाश्लिष्टा when taken with शिला may be separated as यथा श्लिष्टा. To Jīmūtavāhana who is always thinking of doing good to others, the touch of the slab is more pleasant than the embrace of Malayavatī

24. CONSTRUE : शैशवे मातु अङ्के विश्रब्धं शयितेन मया यत् (सुखं) न प्राप्तं तत् सुखम् अस्या. वध्यशिलाया उत्सङ्गे लब्धम्। (आर्या).

The happiness derived from the touch of the slab is greater than that derived from lying in the lap of the mother, which in its turn is greater than the happiness derived from Malayavatī's embrace The Vadhyaśilā, the mother, and Malayavatī,—that is how the three would stand in the order of merit IV 24. 1—गरुत्मान्-गरुत· पक्षा सन्ति अस्य. गरुड is explained as गरुद्भि डीयते.

25. CONSTRUE हिमांशो· बिम्बं दृष्ट्वा भयकृतवलयां शेषमूर्तिं सस्मरन्, स्यन्दनाश्वत्रसनविचलिते पूष्णि (सति) अग्रजेन सानन्दं दृष्टः प्रान्तावसज्जज्जलधरपटलैः आयतीभूतपक्ष अहिग्रासगृध्नु· एष अहं वेलामहीध्र मलय क्षणेन प्राप्त·। (स्रग्धरा).

[illegible] (mountain) Garuda is described in this verse as having crossed the moon, the sun and the clouds on his way to the Malaya mountain At the sight of the moon, Garuda is reminded of the Sesa serpent coiling round so as to resemble the moon's disc, through fear of himself (Garuda). At the sight of Garuda, the horses of the sun took fright so as to give a jerk to the chariot and so the sun was shaken Aruna, the elder brother of Garuda and the charioteer of the sun warmly greeted his younger brother as he passed by, evidently pleased at his feat of frightening the sun's horses As Garuda passed through the clouds, some portions of the clouds clinging to the wings for the time being, made the wings appear to be broader than they really were The reading [illegible] would mean 'having discarded' in contempt The reading [illegible] is bad. It may mean 'having made Sesa contract his form' But as Sesa is usually described as abiding in the milky ocean, and forming the couch of Visnu and also supporting the universe on his thousand hoods, it would be impossible for Garuda to see him in the sky [illegible] a mountain. [illegible] greedy Really speaking, Garuda ought to have seen the sun first, as it is more distant from the earth than the moon. Sivarāma says that there is no [illegible] here It is not clear whether the idea of the sight of both the sun and the moon is due to the poet's imagination or to the poet's knowledge of the fact that the moon is sometimes present in the sky, though obscured for the time being by the sun (the day on which the incidents narrated in this Act take place, is probably the 1st day of the bright half of Kārtika, when it is possible for both the sun and the moon to be together in the sky). To an observer coming from outside the earth, the sun and the moon can both be seen, though to a man on the earth, they cannot be generally seen together

26. CONSTRUE: स्वशरीरदानात् पन्नगं संरक्षता मया अद्य यत् पुण्यम् अर्जितं तेन भवे भवे परोपकाराय एव मम शरीरलाभः भूयात्। (उपजाति).

स्वशरीरस्य दानात्. The reading परार्थः खलु देहलाभः is also a good one and means the same thing. It is not strange that the Bodhisattva Jīmūtavāhana should wish to be born again for the sake of others, instead of wishing to secure Nirvāna, as Buddha himself is described as taking many births to oblige the world. The verse also refers to the doctrine of Karman, by which one's future invariably depends on one's own past actions While on the point of death, Jīmūtavāhana concentrates his mind on the wish to be born again, in accordance with the well-known doctrine referred to in the Upanisads as well as the *Bhagavadgītā*, that the thoughts of a dying person play a very important part in shaping his future life. Cf यं य वापि स्मरन्भावं त्यजत्यन्ते कलेवरम् । तं तमेवैति कौन्तेय सदा तद्भावभावित॰ ॥ अन्तकाले च मामेव स्मरन्मुक्त्वा कलेवरम् । य प्रयाति स मद्भावं याति नास्त्यत्र संशय (*Gītā* VIII. 6, 5).

27. CONSTRUE. शेषान् अहीन् रक्षितुम् अस्मिन् वध्यशिलातले निपतितं मद्भयदीर्यमाणहृदयप्रस्यन्दिना असृजा दिग्धम् इव रक्ताम्बरप्रावृतं भोगिनम् अशनिदण्डचण्डतरया चञ्च्वा वक्षसि अधुना निर्भिद्य भोक्तुं तरसा उद्धरामि । (शार्दूलविक्रीडितम्).

निपतितं lying down without any movement. This may not mean that other serpents were quite restless when on the slaughter-slab and that only Jīmūtavāhana was quite calm Garuda is obviously making a general statement. शेषानहीन् रक्षितुम्—We must suppose that the penalty for the breach of contract arrived at between Vāsuki and Garuda was the destruction of the whole Nāga race मत्तः भयं तेन दीर्यमाणं यत् हृदयं तस्मात् प्रस्यन्दते इति तेन. असृजा—with blood. The victim was really covered with red garments Garuda however fancies that he is covered with the blood flowing from the heart which is broken through his fear Cf. for this idea, जयत्युपेन्द्रः स चकार दूरतो बिभित्सया य क्षणवद्धलक्ष्यया । दृशैव कोपारुणया रिपोरुरः स्वय भयाद्भिन्नमिवास्रपाटलम् ॥ (*Kādam.* Introductory verse) अशनिदण्डवत् (अशनिदण्डः the thunder-bolt) चण्डतरया (extremely or more terrible). IV. 27. 1—If the reading is नेपथ्ये दुन्दुभिध्वनि. पुष्पवृष्टिश्च, we shall have to take दुन्दुभिध्वनिः only with नेपथ्ये, otherwise the audience would not be able to notice the shower of flowers. This expression occurs in *Mahā* I. When Dilīpa offered himself to the lion in *Raghu*

II, there was similarly a shower of flowers, [illegible] प्रजानामुत्त्यस्यत [illegible] मुक्ता ॥ The Gods themselves signify their appreciation of the noble sacrifice made by Jīmūtavāhana

28 CONSTRUE [illegible] स्वर्गे एष दुन्दुभीना निनाद [illegible] अपि मन जवनला [illegible] मन्ये । (स्रग्धरा)

आमोदेन आनन्दिना [illegible] ; आमोद very sweet fragrance मुखरयति renders noisy [illegible] (of the Pralaya or Universal destruction) [illegible] Garuda in his blissful ignorance accounts for the shower of flowers and the flourish of trumpets in his own way. He thinks that the shower of flowers must have come from the celestial Pārijāta tree as it was rudely shaken up by the force of his velocity when he passed by it on his way from heaven to the Malaya mountain, and that the loud noise must have been but the deep thunder of the clouds of universal destruction, which apparently thought that the time of Pralaya had come, being violently thrown into disorder by his force The reading नार्थम् would mean [illegible] —Garuda smiles at his own dense intellect, because for a time at least he could not account for the strange phenomenon in the sky, when the explanation was quite simple enough IV 28 2—स्वल्पयन्—taking him up by the beak like a morsel.

29 CONSTRUE · यथा एषः नागानां रक्षिता मम गुरु भाति तथा अद्य सर्पाशनाकाङ्क्षां व्यक्ततम् अपनेष्यति । (अनुष्टुभ्)

This verse has two meanings, one literal and the other suggested Garuda means to say that as his victim, who by keeping the contract between him and Vāsuki, has made the other serpents free from danger, has plenty of flesh in his body, he would be able to secure complete satisfaction by devouring him. Here गुरु means 'heavy'. For नागाना रक्षिता, of निपतितं शेषानहीन् रक्षितुम्, above (IV 27 प्र०). सर्पाशना... means 'will remove my desire, that is, satisfy it completely' The suggested meaning is that Jīmūtavāhana who has become the protector of serpents by offering him-

self, would be the preceptor (गुरुः) of Garuḍa by pointing to him the right path, and by preaching the doctrine of Ahimsā, and would thus completely destroy his desire to eat serpents any further The suggested sense refers to what is to follow in the Fifth Act. This is also a kind of पताकास्थानकं, defined as प्रस्तुतागन्तुभावस्य वस्तुनोऽन्योक्तिसूचनम् । पताकास्थानकं तुल्यसंविधानाविशेषणम् ॥

In the fourth Act, commences the business of the drama proper. The temporary influence of Cupid over the Hero has completely disappeared and the Hero is seen in his true colours, ready to sacrifice even his life for the sake of others, and regarding the happiness derived from the embrace of his wife, as the least important thing The whole Act is dominated by the Hero, and by Śankhacūda in a lesser degree. There is however, no conflict of feelings in the case of the Hero, which confronts Hamlet, and which affords a problem for an interesting psychological study 'To be or not to be'—this is not the question before Jīmūtavāhana. The question has been already solved. 'Not to be' is the answer already before him All his endeavours are directed to accomplish the sacrifice of his own body. He meets a formidable opponent in Śankhacūda, who refuses to budge an inch from his position in spite of all that Jīmūtavāhana does. Jīmūtavāhana, as a last effort, tries to influence Śankhacūda by playing upon the latter's love for his mother But that too is of no avail, and when Śankhacūda goes away to pay his respects to God Śiva, the Hero is extremely sad to find that there was no chance to save the serpent by offering his own body to Garuda. But just at that moment, come the red garments—a marriage present—which once more raise the drooping spirits of the Hero and he quietly clads himself in them and takes his stand on the slaughter-slab and is taken off by Garuda before Śankhacūda returns. The Gods signify their appreciation of the Hero's sacrifice by a flourish of trumpets and a shower of flowers. Though naturally, the Hero's sacrifice overshadows every thing in the Act, the personality of Śankhacūda is no less interesting. His sterling loyalty to his sovereign and his extreme soli-

citude for his mother are his chief virtues. But he is no coward either. 'The scion of the noble race of Sankhapāla would never bring stain upon it by allowing himself to be saved by others'—this is what he plainly tells the Hero. The competition, so to speak, between the Hero and Sankhacūda, makes a powerful appeal to the reader, and when at the end of the Act, the Hero is carried off by Garuda, there is bound to be a vociferous applause from all sides in the theatre In these days of dry-as-dust economists, cool calculators of profit and loss, and cowards masquerading under the name of devotees of reason, the action of Jīmūtavāhana is likely to be condemned as a 'satanic' sacrifice There is no doubt, however, that it is such 'satanic' sacrifices that would continue to be glorified by people at all times, inspite of the adverse criticism of the above class of detractors.

ACT V.

[The parents of Jīmūtavāhana are anxiously waiting for his return from the sea-shore. Visvāvasu also sends his Pratīhāra to Jīmūtaketu to inquire if his son had returned. In the meanwhile, a crest-jewel besmeared with flesh and blood falls at the feet of Jīmūtaketu. The mother of Jīmūtavāhana recognises it to be that of her own son, but the Pratīhāra suggests that it might be one belonging to a serpent killed by Garuda. After the Pratīhāra is gone, Sankhacūda who had returned from paying his respects to Gokarna, a bit too late, comes up, following the line of blood, lamenting, and being questioned by Jīmūtaketu, informs him that a Vidyādhara had sacrificed himself to save him The parents of Jīmūtaketu, and Malayavatī, well knowing that the Vidyādhara in question could but be Jīmūtavāhana, prepare to throw themselves into fire. Sankhacūda suggests that Garuda, having come to know his mistake, might not have devoured Jīmūtavāhana after all, and so it would be worth while ascertaining the fact by going to Garuda who had gone to a peak of the Malaya This is agreed to and Śankhacūda goes ahead, while the rest follow him, with the sacrificial fire by which

they intend to kill themselves in case Jīmūtavāhana was found dead. Sankhacūda hurriedly goes to Garuda, and shows him his mistake Garuda is quite grieved to find that he had eaten the noble Vidyādhara instead of the serpent and prepares to commit suicide by throwing himself into the sea. Jīmūtavāhana prevents him from doing this, and with the permission of his father who had just arrived, advises him to practise Ahimsā, and to repent of his former deeds Garuda promises to do that, but Jīmūtavāhana soon expires and Garuda at once flies up to bring Amṛta from Indra to revive him. The parents of Jīmūtavāhana, Malayavatī and Śankhacūda, in despair are on the point of throwing themselves in the fire when the goddess Gaurī makes her appearance and revives Jīmūtavāhana. At the same time, there is the shower of Amṛta sent by Garuda from heaven and all the dead serpents are also revived Gaurī also installs Jīmūtavāhana as the Emperor of the Vidyādharas and gives him other presents as well. Matanga and other enemies make their submission to Jīmūtavāhana and all is well that ends well]

1 CONSTRUE : स्वगृहोद्यानगते अपि स्निग्धे स्नेहात् पापं विशङ्क्यते, दृष्टबहुपायप्रतिभयकान्तारमध्यस्थे (स्निग्धे) किमु । (आर्या).

दृष्टाः बहवः अपायाः यस्मिन् तत् बहुपायम् अतः एव प्रतिभयं कान्तारं तस्य मध्ये तिष्ठतीति तस्मिन्' प्रतिभय adj terrible. पाप calamity, danger. The idea is—Extreme affection scents danger even where there is none Though our beloved relation is gone, say, to the pleasure-garden near the house itself, we are not quite at ease till we see him again quite safe with our own eyes. It is natural then that one should feel quite anxious, when one's beloved relative is gone to a forest and that too full of all dangers. Cf. अतिस्नेहः पापशङ्की *Śāk.* IV. and प्रेम पश्यति भयान्यपदेऽपि. The Pratīhāra makes the above general statement in order to explain and justify Visvāvasu's concern for the safety of Jīmūtavāhana. The reading दृष्टबहुपाये would go with स्निग्धे and would mean 'for whom many dangers are seen.' This is obviously inferior to the reading adopted in the text. V. 1. 1—जलधेः वेला (the tide or shore) तस्याः अवलोकनं तत्र कुतूहली (कुतूहलम् अस्य अस्तीति). दुःखमास्ते is aggrieved. दुःखम् adv. V. 1 3—संनिहितः गरुडः तेन प्रति. संनिहिताद् गरुडात् प्रतिभयं यत्र, in

which case प्रतिभय would have to be understood as a noun, meaning 'fear, danger' V 1 6—राजर्षि: royal sage राजा च असौ ऋषिश्च सह धर्मं चरतीति सहधर्मचारिणी the wife who is the partner in the performance of religious duties [illegible] अङ्गणे (court-yard) पर्युपास्यमान: waited upon.

2 CONSTRUE · भङ्गवती तरङ्गतरले फेनाम्बुतुल्ये क्षौमे वहन् , सवयसा महापुण्यया देव्या जाह्नव्या इव विराजित अयं जीमूतकेतु तोयनिधे तुल्यां श्रियं धत्ते, यस्य एषा अन्तिकवर्तिनी मलयवती यथा वेला (तथा) आभाति । (शार्दूलविक्रीडितम्).

Jīmūtaketu is compared to the ocean, his two silken garments to the tremulous foamy waves, his wife to the holy Ganges and his daughter-in-law Malayavatī to the sea-shore क्षौमे acc dual from क्षौमम् ([illegible] , a silken garment) भङ्गवती possessed of folds भङ्ग means 'a fold' or 'wave'. तरङ्गवत् तरले. फेनाम्बुना तुल्ये The two silken garments (the upper one and the lower one) that Jīmūtaketu wore were white like foam and were being gently moved by the breeze etc , and so looked tremulous like waves and were also possessed of folds The reading तरङ्गितदशे would mean 'the hems of which are moving'. सवयसा (1) of an equal age, when taken with देवी, (2) possessed of (water) birds (वयोभि सहिता तया), when taken with जाह्नवी. This meaning however is not quite charming. The reading सुपयसा, when taken with जाह्नवी gives a good sense 'overflowing with water' or 'possessed of good water,' but it cannot be properly construed with देवी It may mean 'possessed of good milk (in her breasts),' but as Jīmūtaketu's wife must have been quite an old lady, there is hardly any propriety in applying this epithet to her महत् पुण्यं यस्याः सा तया possessed of great religious merit, extremely holy. The expression is to be construed with both देवी and जाह्नवी. The Ganges is called Jāhnavī or the daughter of Jahnu. When Bhagīratha brought the Ganges down from heaven, the river innundated the sacrificial ground of Jahnu, who being angry, drank her up On being propitiated, Jahnu discharged the river through his ear. See *Vāyupurāṇa* Adh 91. अन्तिके वर्तते इति अन्तिकवर्तिनी The expression मलयवती means (1) The Heroine (2) possessed of the Malaya mountain, when construed with the वेला

3. CONSTRUE: यौवनसुखानि भुक्तानि, यशः अवकीर्णम्, स्थिरधिया राज्ये स्थितम्, तपः अपि चरितम्, सुतः श्लाघ्य, स्वसदृशान्वयजा इयं स्नुषा; कृतार्थतया ननु मया अद्य मृत्युः चिन्त्यः। (वसन्ततिलका)

यौवने (उपभोक्तव्यानि) सुखानि स्थिरधिया is to be construed with both राज्ये स्थितम् and तपः चरितम् With the former, it means 'with a firm mind', that is, not swerving from duty at any time; with the latter, it means 'with a concentrated mind.' स्वसदृशे अन्वये जाता The reading सुसदृश...means 'born of a good worthy family' कृत अर्थः येन सः कृतार्थः तस्य भावः कृतार्थता तया. Jīmūtaketu means to say that now that he has done all his duties in the world and has accomplished all his desired objects, he stands quite prepared for death. It would have no terror for him, even if it were to come at any time He would look upon it with a philosophical calm produced by the satisfaction that he has done proper justice to Dharma, Artha, Kāma, and Mokṣa, which constitute the Puruṣārtha. V. 3. 1—The Door-keeper was going to say जीमूतवाहनस्य वार्तामन्वेष्टुं etc but the expression जीमूतवाहनस्य coming in juxtaposition with मृत्यु' in the last verse, suggests something quite ominous This is another पताकास्थानक in our play. See our remarks on IV. 20. 9 In *Veṇī* II, we have an exactly similar पताकास्थानक caused by the last word in a verse, being liable to be construed with the next speech. Thus दुर्योधनः–...अध्यासितु करभोरु ममोरुयुग्मम्। कञ्चुकी —भग्न, which commences the speech भग्नं भीमेन मरुता etc. of the Chamberlain. V 3 3—देवी—Some editions read वृद्धा for देवी. In the fourth Act, the mother of Śankhacūḍa is called वृद्धा, and though she does not appear in this Act, so as to be confused with the mother of Jīmūtavāhana, it is not desirable to have in a play, two persons bearing the same name. We have therefore followed the Trivandrum edition in naming Jīmūtavāhana's mother देवी V 3 4—नायिका,—the Trivandrum edition, as well as some other editions read मलयवती, which might be justified on the ground that Malayavatī can be properly called a Nāyikā in the first three Acts only, while in the fifth Act, she plays quite an unimportant part. It would be better, for the sake of consistency, to read नायिका, throughout the play V 3. 7—It is rather strange that the Door-keeper should speak of Jīmūtavā-

hana, without any epithet like कुमार or युवराज. The poet could have had his पताकास्थानक, even if the Door-keeper had said कुमारजीमूतवाहनस्य. V. 3. 11—प्राणयात्रार्थं for our livelihood, that is, to bring fruits, roots etc नितान्तं exceedingly. V. 3. 16—अन्यदेव किमपि some thing quite different, euphemism for 'death'. Malayavatī thinks that the reason advanced by Jīmūtaketu to explain the prolonged absence of her husband, was not likely to be the correct one, and that the absence rather suggests that her husband is no more. V. 3 19—The वामाक्षिस्पन्दन (throbbing of the left eye) in the case of males, is an evil omen मय्यागते...is a loc abs construction

4. CONSTRUE : अदक्षिणेक्षण, मम अनिष्टं सूचयन् मुहुः मुहुः किं स्फुरसि। (हे) हतचक्षुः ते स्फुरितम् अपहतम्, मम पुत्रकः कुशली। (आर्या)

न दक्षिणम् अदक्षिणं च तत् ईक्षणं च तत्संबुद्धिः, the eye other than the right, that is, the left. The expression also means 'oh unkind eye,' as दक्षिण means both 'right' and 'kind'. The reading दक्षिणेतर means the same thing, but the audience would not be able to understand that it is the eye that is being addressed from the first line only, as the throbbing of the left arm also is an evil omen, the stage-direction वामाक्षिस्पन्दनं सूचयित्वा (V 3. 19) not being of any practical use from the point of view of the audience. हतचक्षु Oh you cursed eye! This second address to the eye, gives greater emphasis to the sentence अपहृत destroyed. Jīmūtaketu means to say that he would defy the eye to do its worst. His son would be safe in spite of the evil omen The reading स्फुरितमिहाय...means 'Here, this sun would destroy the evil effects of your throbbing'. If this reading is accepted, the whole of the next sentence would have to be dropped, as it would become more or less superfluous. V. 4 1—त्रिभुवनस्य (त्रयाणां भुवनानां समाहार तस्य) एकं चक्षुः स्फुरन्—lit throbbing, that is, shining brightly. एकचक्षु the sole, (that is, most excellent) eye Jīmūtaketu means to say that the evil effects of the throbbing of his left eye would be counter-acted by the throbbing of an infinitely superior eye, viz. the sun. As poison destroys poison, the throbbing of the sun would destroy in no time the throbbing of the left

eye. This address to the sun is obviously introduced in order to make Jīmūtaketu look up so, that he might observe the crest-jewel of his son falling down.

5. CONSTRUE : आलोक्यमानं (सत्) अतिलोचनदुःखदायि, निजमरीचिरुचः रक्तच्छटाः विमुञ्चत्, उत्पातवाततरलीकृततारकाभं किम् एतत् नभस्तः सहसा पुरः पतति। (वसन्ततिलका).

अतिशयेन लोचनयोः दुःखं ददातीति, completely dazzling the eye on account of its excessive brightness. The expression also suggests that its sight is painful as it is the crest-jewel of Jīmūtavāhana, confirming the evil fore-bodings about him. निजस्य मरीचिना रुच. (Gen. singular). रक्तच्छटा. red streaks. Jīmūtaketu sees some red streaks falling down, and naturally concludes that they must have been the red streaks of lustre of the thing falling down. The expression रक्तच्छटा...may also mean 'emitting streaks of blood (रक्तस्य छटा) resembling the lustre of its rays (निजमरीचिनाम् इव रुचः यासां ता·)' in which case, we shall have to suppose that the thing in question was near enough to warrant such a statement There is no propriety however in saying that the streaks of blood resembled the lustre of its rays. It is better that the sense 'streaks of blood' should be suggested rather than expressed The expression रक्तच्छटा...रुच· can also be treated as one expression, meaning 'sending forth the lustre of its rays, resembling streaks of blood' (रक्तस्य च्छटा. इव (or रक्तच्छटाः यासां ताः) निजमरीचिरुच). उत्पातस्य वात तेन तरलीकृता या तारका तस्या· आभा इव आभा यस्य तत्. उत्पातवातः violent or portentous wind which throws the world out of gear, displacing the stars etc. The reading उत्पातकाल would mean 'the time of Pralaya or universal destruction.' V. 5 2—लग्नं सरस (lit. moist, wet with blood) मासं केशाश्च यत्र. चूडामणिः the crest-jewel. V 5. 6—मैवं भण-Do not make such an assertion confidently, which would blight all our hopes. Let us hope that the crest-jewel may not be his Some editions make this speech अपवार्य, being addressed to देवी. There is however, no reason why this should not be said प्रकाशम् Malayavatī gets obviously quite excited at the assertion of her mother-in-law, and so hastens up to contradict or modify her statement V. 5. 7—अविज्ञाय without-

ascertaining whether the crest-jewel belongs to your son or not, on a mere surmise. चञ्च्वा तुण्डेन (by the beak) न दृश्यमाना or नखमुखेन (नखाग्रेण) दृश्यमाना. In the place of the prose passage अत्र हि ..., the Trivandrum edition reads the verse तार्क्ष्येण ..etc It is obvious that no emendator would think of transforming a verse into a prose passage which appears to us to be the original reading The first half of the passage, तार्क्ष्येण भक्ष्यमाणानां नागाधिपानामग्रे रत्नौ, could be easily transformed into a half Anuṣṭubh sloka, with the mere substitution of पन्नगानाम् for नागाधिपानाम् The emendator was tempted to construct a verse and so had to drop the more or less important expression नखमुखोत्खाता, which directly accounts for the presence of the jewels, and to substitute उल्कारूपा. which has hardly any propriety Sivarāma explains उल्कारूपा. as उल्काग्रहवत् भयावहा. The expression might also mean 'having the form of meteors' Serpents are supposed to have jewels in their heads V.5 9—उपपत्त्या नाहितम् उपपत्ति reason, argument Jimūtaketu is however not quite convinced by what the Door-keeper says, as is clear from V 5 15—अपि नाम . can it really be, I hope it is really a crest-jewel of a serpent V. 5. 16—रक्तवस्त्राभ्यां स्थगित. (covered). Up to the end of the eighth verse, this is clearly a different scene Sankhacūda having hastily paid his respects to God Siva, and having successfully persuaded his mother to return to Pātāla, comes back, clothed in the red garments, to the slaughter-stone, but finds, to his consternation, that he has been just too late, with the result that Garuda carried off the Vidyādhara through mistake! Verses 6 and 7 are uttered in the cemetery itself and then Sankhacūda following the line of blood, reaches the residence of Jimūtaketu, over which Garuda has flown as is clear from the fact that the crest-jewel (which really belonged to Jimūtavāhana) fell at Jimūtaketu's feet

6 CONSTRUE: अर्णवतटे गोकर्णं त्वरितं प्रणम्य इह तां भुजंगमवध्यभूमिं प्राप्त अस्मि, नखमुखक्षतवक्षसं तं विद्याधरं च आदाय गरुत्मान् गगनम् उत्पतितः। (वसन्ततिलका)

तां that well-known or famous. तामिह shows that the verse is clearly uttered in the cemetery itself Sankhacūḍa means to say there could be no possibility of his

having mistaken some other region for the वध्यभूमि which was but too well-known नखमुखै• (or नखैः मुखेन च) क्षतं वक्ष यस्य तम्. It is possible that Śankhacūda has actually seen, though from a distance, the Vidyādhara being carried off, or the expression नखमुख...is used, because Śankhacūda could easily imagine what the fate of the victim would be, when once caught by Garuda च is used here in the sense of 'but', or we might suppose that one च is wanting in the first two lines, and take च—च in the sense of simultaneity of two actions, and translate 'As soon as I arrived at the slaughter-place etc.—, Garuda flew away—'. V. 6 1—निष्कारणः (disinterested) एक (श्रेष्ठ) बान्धवः. V. 6 2—विपद् एव वारिनिधिः तस्मिन् पतिताना जनानाम् उद्धरणे पोत• (a boat). परस्य उपकारार्थे तृणीकृतः दत्त. च देह. येन स ; both these epithets are dropped in the Trivandrum edition. प्रतिवचनम् give me a reply so as to show that you are alive

7. CONSTRUE: अहित्राणात् एका कीर्ति. मया न आप्ता, स्वामिनः श्लाघ्या आज्ञा अपि न अनुष्ठिता ; अन्येन आत्मानं दत्वा रक्षित. (अहं) शोच्य ; हा धिक् कष्टं वञ्चितः वञ्चित अस्मि । (शालिनी).

Śankhacūda describes how his position has been rendered extremely pitiable by what has taken place, and how there is no relieving feature in it If he had sacrificed himself for the safety of other serpents, according to the contract made with Garuda, he would have been hailed as a martyr. But that was not to be. He again failed to carry out his master's orders which directed him to wait on the slaughter-slab for Garuda That was nothing but high treason He ought to have been present when Garuda arrived at the slaughter-slab. And, to crown all, every body would look upon him in future as a coward who purposely sent another to die in his stead to save his own life, in spite of any explanations that he might offer, for the circumstances did warrant such an inference. The reading एकाहम् would mean 'for one day' when it was the turn of Sankhacūda to be a victim. We take एका to mean 'firstly' or 'to begin with'. It might mean 'excellent' The reading तेन वा would refer to Jīmūtavāhana. वञ्चितः, deceived, placed in a false position by circumstances or

fate. V. 7. 1—उपहास्यं contemptible, an object of ridicule. Śankhacūda decides to put an end to his life, after first having reached Garuda by following the line of blood

8. CONSTRUE· तार्क्ष्ये [illegible] [illegible] [illegible] [illegible] [illegible]-पतितस्थूलबिन्दुम्, प्रायम् आपातदीर्णप्रकटनतनुकणाम्, [illegible] [illegible], धातुभित्तौ दुर्लक्ष्याम् घनतरुशिखरे गह्वरे स्त्यानरूपाम् [illegible] [illegible] निपुणम् [illegible] [illegible]। (स्रग्धरा)

[illegible] पृथ्वीम् (स्थूलाम्) [illegible] a push [illegible] (or प्रविरला) पतिता स्थूला बिन्दव यस्या ताम्, आपातेन [illegible] (shattered) अत एव प्रकटना तनुकणा (तनव कणा·) यस्या ताम्, [illegible] (insects like ants etc.) कीर्णाम्; धनानि तरुशिखराणि [illegible] [illegible] ([illegible]), स्त्यानं (clotted or congealed) रूपं यस्या ताम्. धातुभित्ति a bed or region of minerals which are of a red colour निपुणं closely, carefully Śankhacūda describes the course of the line of blood falling down from the body of Jimūtavāhana, by which he wants to find out Garuda The description is both natural and detailed. The line of blood was naturally broad at the beginning, owing to the large flow of blood As Garuda then flew into the sky, there were large drops of blood scattered here and there. Then the blood falling with force on the stones, could be seen as shattered into minute particles. On the natural pieces of ground, the line was found to be covered with vermins (स्थली is a natural piece of ground, while स्थला would mean 'an artificially prepared spot') The line was almost invisible on the regions full of minerals as they are of the same colour as that of blood The line of blood was स्त्यान on the tops of dense trees clustered in the caverns, as the blood became clotted by the cold atmosphere of the green leaves If the reading is धातुभित्ति, we shall have to understand स्थाने or प्रदेशे after it. The reading स्त्याननीलस्वरूपां would mean 'congealed and purple in colour'. वनतरुशिखरे (on the tops of trees in the forest) is not a good reading as the वनतरुशिखरs would not be so easily marked out by Sankhacūda, apparently walking on earth. निपुण—because the line was more and more difficult to be seen further on V 8 3—रुदितं (रुदितमस्यास्तीति) वदनं यस्य स or रुदितं वदने यस्य स This epithet explains why the heart of Jimūtavāhana's mother is overwhelmed. A person

who is weeping cannot but bring some evil news. V. 8. 6—त्रिभुवनैकचूडामणे is used by Śankhacūda, metaphorically, as referring to Jīmūtavāhana. But Jīmūtaketu understands that expression as also मुषितोऽस्मि, in a literal sense and concludes that the stranger must have been robbed of his crest-jewel It is obvious that in order to make the next speech of Jīmūtaketu, possible, Śankhacūda must not have used expressions like हा परार्थदत्तदेह, क्वासि प्रस्थितो etc. found in some manuscripts, as they can be understood as referring only to Jīmūtavāhana. V. 8. 9—मांसलोभात् owing to its greed for the flesh. The idea seems to be that the bird wanted to strike at the stanger's head for flesh, but succeeded only in taking off the crest-jewel, or the bird saw a piece of flesh sticking to the crest-jewel (which however is improbable, as no one would have worn a crest-jewel with a piece of flesh attached to it) and so carried it off, or the bird mistook the crest jewel for a piece of flesh, both being of the same colour (In *Vikram* V. the Sangamanīya gem is similarly mistaken for flesh by a vulture). V. 8. 12—अविधवा lit. one not a widow, that is, one whose husband is living. The expression is used by Kālidāsa in his *Megha* भर्तुर्मित्रं प्रियमविधवे विद्धि मामम्बुवाहम्, on which Mallinātha remarks अविधवे इत्यनेन भर्तृजीवनसूचनादनिष्टाशङ्का वारयति It seems however rather queer, that such an indirect expression should be preferred to a direct statement about the husband being living. As a matter of fact, the use of अविधवा gives more importance to विधवा, and is likely to be interpreted as rather an ominous expression than otherwise. न खल्वीदृश्या..., Sanskrit poets often describe the incompatibility of beautiful features with ill-behaviour or grief Cf. [सखि तादृशा आकृतिविशेषाश्चिरं दुःखभागिनो न भवन्ति] (*Vikram* IV.). V 8 15—युष्माक... Malayavatī attributes her good fortune to the blessings of her elders. V. 8. 20—बाष्पै: उपरुद्ध: कण्ठ: यस्य स This speech leads Jīmūtaketu to think that his surmise about the crest-jewel was wrong and his joy premature as Sankhacūda's condition clearly showed that there was something more in the affair; hence his out-burst हन्त हतोऽस्मि

9. CONSTRUE: पुत्र, आत्मीयं सुदु सहं दुःखं मम आवेदय, येन मयि संक्रान्तम् एतत् ते सह्यं भविष्यति। (अनुष्टुभ्).

Cf for the idea that grief, when shared by others becomes bearable, [[illegible]] [illegible] III · also [[illegible]] *Prati* III. 'Social sorrow loses half its pain' Dr. Johnson V. 9 2—अवसरं प्राप्त whose turn had come [illegible], what is the use of giving all these details? Sankhacūda is afraid that if he were to waste his time there in giving a detailed account, he might perhaps lose the trace of the line of blood, which would in the meantime become obscure, owing to its being covered with dust

10. CONSTRUE [illegible] दत्वा मम प्राणा संरक्षिता । (अनुष्टुभ्)

करुणया आविष्टं चेत. तेन केनापि—Sankhacūda did not know anything more about Jīmūtavāhana than that he was a Vidyādhara, Jīmūtaketu, however thinks that Sankhacūda was purposely speaking in a vague manner to spare his feelings and so says ननु स्फुटमेवोच्यतां [illegible] V 10. 1—परहितनेव व्यसनं यस्य intent on doing good to others V. 10. 5—दुर्निमित्तम् the evil omen, viz. the throbbing of the left eye (in V. 3 19) of Jīmūtaketu मे for me, to be construed with सत्यीभूतम्, it cannot be construed with दुर्निमित्तम् as the evil omen belonged to Jīmūtaketu. The reading दुश्चिन्तितम् would mean 'the evil fore-bodings' (such as one referred to in V. 3. 17) V. 10–6–नूनमेतौ , Sankhacūda infers from the words uttered by Jīmūtaketu and Devī, that they are the parents of Jīmūtavāhana V 10. 7–अथवा..., there is a pun on the word विषधर (धरतीति धर विषस्य धर) which means 'a serpent', as also 'a wicked man', one who possesses poison (metaphorically) Sankhacūda says there was no wonder that he was not only the cause of Jīmūtavāhana's death, but also the cause of grief to his parents who had fainted at his information The words of a wicked man cannot be expected to bring solace to any one, they would spread grief wherever and whenever they are uttered, just as a serpent would always emit nothing but poison V. 10 8–अहो .., said satirically. Jīmūtavāhana had offered his life to save Śankhacūda, who however has returned the obligation by making Jīmūtavāhana's parents faint away! A novel

method of requiting an obligation indeed! V.10.10–It will be noticed that Śankhacūda tries to bring back to consciousness the parents only and not Malayavatī also, who is comforted later by Devī. V. 10. 15—आर्यपुत्र lit. the son of the father-in-law (आर्य), that is, the husband, a term of address used in dramas by ladies with reference to their husbands V. 10. 16—गुरुचरणाना शुश्रूषा तस्याः अभिज्ञ

11 CONSTRUE : मम चरणयोः चूडामणिं पातयता त्वया लोकान्तरगतेन अपि विनयक्रमः न उज्झित । (अनुष्टुभ्).

लोकान्तरं (अन्य. लोक. लोकान्तरम्) गतेन gone to the other world, that is, dead. The expression should better be taken to mean 'while going to the other world' so as to suit the context Jīmūtavāhana, while alive, used to salute his father by falling at his feet, so that the crest-jewel came into contact with his father's feet. The same course is followed even when Jīmūtavāhana has gone to the other world. It being not possible for Jīmūtavāhana to salute his father personally, the crest-jewel is cast by him at his father's feet, so as not to cause any break in the daily routine. V. 11. 1—एतावत् एव दर्शनं यस्य स. whose sight can be had thus far only, or whose sight is now confined to this much only, viz. the crest-jewel. हृदये दत्वा placing the crest-jewel on his bosom.

12 CONSTRUE · भक्त्या सुदूरम् अवनामितनम्रमौले शश्वत् मदीयौ चरणौ प्रणमतः तव अयं हि चूडामणि निरूपणे· मसृणः अपि मे हृदय कथं नु गाढं विदारयति। (वसन्ततिलका).

अवनामितः नम्रः मौलि. यस्य. The reading विदूर . means the same thing, विदूरात् विनतम् आननं तेन नम्रः मौलि यस्य The reading अवना..., is to be dissolved as अवनौ अवनम्र मौलि यस्य मसृण glossy, having a soft touch. The reading अहिंस would mean 'not murderous' There is the contrast between मसृण and विदारयति. How can a soft thing like the crest-jewel, with which one is quite familiar, tear one's heart asunder? The विरोध is to be got over by saying that this is possible, because the crest-jewel was quite pleasing to the touch, when Jīmūtavāhana was alive; but now that he was dead, the same crest-jewel, reminding Jīmūtaketu, as it does, of his son, acts like a dagger to his heart, and completely

overwhelms him with grief. V. 12. 5—किं..., Jimūtaketu means to say that they would all commit suicide soon enough. V. 12 10—ज्वलना..., Malayavatī wishes to mount the funeral pyre in the company of the crest-jewel, in the absence of her husband's body, in order to remove her torment The idea is very badly put. It is not complimentary to Malayavatī, that she should throw herself into the fire *to remove her own grief.* Cf with this the more beautiful idea in *Kumāra* IV, [illegible] मां प्रापय पत्युरन्तिकम् । V. 12 11—पति. एव व्रत यस्या. सा, a woman solely devoted to her husband, a chaste woman V. 12 11—आहित आहितः अग्निः येन स. आहिताग्नि or अग्न्याहित, one who maintains the sacred fires The sacrificial fire is of three kinds, cf. पिता वै गार्हपत्यो-ऽग्निर्माताग्निर्दक्षिणः स्मृतः । गुरुराहवनीयस्तु साग्नित्रेता गरीयसी ॥ *Manu* II 231. In the वानप्रस्थाश्रम, according to Manu, one should keep the Agnihotra अग्निहोत्रं समादाय गृह्यं चाग्निपरिच्छदम् । ग्रामादरण्यं निःसृत्य निवसेन्नियतेन्द्रियः ॥ VI. 4. An Agnihotrin is to be cremated by the sacrificial fires only and not by any other fire, आहिताग्निर्यथान्यायं दग्धव्यस्त्रिभिरग्निभिः । अनाहिताग्निरेकेन लौकिकेनापरे जनाः ॥ अग्निहोत्रशरण (the place or apartment) आत्मानम्—आत्मन् when used reflexively is always masculine and singular, though the noun referred to by it is of any gender or number. Here it refers to Jimūtaketu, his wife, and Malayavatī. V. 12 16—कष्टं ममैतस्य..., because it was Sankhacūda's delay in reaching the slaughter-slab, that was responsible for Jimūtavāhana's death, and the consequent deaths of his parents and wife. V. 12 17—तदेव तावत्, Sankhacūda wants to persuade the parents to give up their resolve somehow or other, when an idea strikes him and he addresses them accordingly. V 12 18—विलसितानि sports The working of fate is beyond the conception of all Cf हतविधिविलसितानां ही विचित्रो विपाकः । *Śisupāla* XI . V 12. 23—दुर्लभं खल्वेतत् Malayavatī means to say that the idea that Garuda would give up eating her husband after knowing his mistake, or that the deities would favour them, was a pleasing one, but such things would happen only in the case of fortunate beings. She is the most unfortunate creature and has no grounds to expect such unexpected good luck If fortune had been on her side, well, it would have as well prevented her husband

from being carried off by Garuda V. 12. 25—न वितथा (विगतं तथा यस्मात् सा) अवितथा not false, that is true. वितथ is that which is not तथा (that is, true to nature), hence false. वाणी speech यद्यपि..., Jimūtaketu wants to be prepared for any eventuality and so wishes to take the fires with him, so that in case they find Jimūtavāhana dead, no time would be lost

13. CONSTRUE· रुधिरार्द्रचञ्चुक्षुण्णे अद्रे शिला. द्रोणी इव कुर्वाणः स्वनयनज्योति शिखासंचयै· प्लुष्टोपान्तवनान्तर , मज्जद्वज्रकठोरघोरनखरप्रान्तावगाढावनिः अयं पक्षिराट् मज्जन्त्य शृङ्गाग्रे दूरात् दृश्यते । (शार्दूलविक्रीडितम्).

रुधिरेण आर्द्रा या चञ्चु तस्या. क्षणे द्रोणी is our Marathi डोणी, a large vessel carved out of stone for holding water and generally placed near a well for washing purposes The reading तटी would mean 'the slopes' नवा would mean 'of a novel kind ' Garuda, while eating the flesh carved out of Jimūtavāhana's body occasionally scratched his beak against the stones near by. The poet describes in an exaggerated manner this action of the adamant-like beak of Garuda as converting by its strokes, the very rocks into vessels. प्लुष्टम् उपान्ते वनान्तर (वनस्य अन्तरम्, it need not be taken here to mean अन्यत् वनम्) येन स, स्वनयनयो ज्योतिष शिखाना सञ्चयैः. The flames of fire from Garuda's eyes are described as consuming the adjoining forests on the mountain. The reading श्रेणिभि· means 'by the rows' मज्जन्त वज्रवत् कठोरा घोरा ये नखरा. (claws) तेषा प्रान्ते· (ends) अवगाढा अवनि· येन स:. The long claws of Garuda, after piercing through the body of the Hero had been plunged deep into the earth, thus making it impossible for him to make any movement. The reading सजन् would mean 'clinging to', in which case, we must suppose that Garuda was moving the body of the Hero to and fro V. 13. 1—पुर पतित नायक यस्य स, the scene here is again changed V 13 2—जन्मन प्रभृति ever since my birth V 13 3—पूर्वं दृष्टं दृष्टपूर्वम प्रत्युत on the contrary किमपि in a strange or indescribable manner, to be construed with प्रहृष्ट·.

14 CONSTRUE अविकपीयमानरुधिरस्य अपि धैर्योदधे ग्लानि. न अस्ति । मांसोत्कर्तनजा रुज अपि वहत· प्रीत्या मुख प्रसन्नम् (अस्ति), यत् गात्रं न विलूनं तत्र एष· पुलक· स्फुट लक्ष्यते ; अस्य दृष्टि· अपकारिणि अपि मयि उपकारिणि इव निपतति ।
(शार्दूलविक्रीडितम्)

[illegible] पीयमान [illegible]

इति पुलक the state of hair standing on end, a thrilling sensation (due to joy here) उपकारिणं might also be separated as उपकारिणं मा, in which case उपकारिणं would be construed with इव 'as if conferring an obligation upon me'. Garuda describes how he is led to infer that his victim far from being pained, appears to be quite pleased The victim shows no signs of langour, as would be expected, when the blood is being drunk more and more, the face is quite calm with satisfaction, horripilation expressive of the sentiment of joy is clearly to be seen on the unmangled part of his body, and above all, he looks upon Garuda as one who has conferred a great obligation on him, and not as an inveterate foe This extraordinary conduct of the Hero sets Garuda thinking, and actuates him with curiosity as to who that victim could be. He therefore moves away from him, desisting from eating for a while, with a desire to hold conversation with him The Hero who is not aware of this change of feeling in the mind of Garuda, concludes that Garuda's action is prompted by a belief that there is nothing more to be eaten in his body and so points to Garuda that there still remains some flesh and blood in his body and asks him why he has suddenly stopped eating him, though his hunger is not quite satisfied.

15 CONSTRUE शिरामुखै रक्तं स्यन्दते एव, मम देहे अद्यापि मांसम् अस्ति, तव अपि तावत् तृप्तिं न पश्यामि, तस्मात् त्वं भक्षणात् किं विरत । (उपजाति)

शिरामुखै from the openings of the veins This urging on to continue to devour him, on the part of the Hero, astonishes Garuda still further This verse is quoted twice in the *Dasarūpa*, once to illustrate a धीरोदात्त hero, and again as an illustration of औदार्य The *Sāhitya* also quotes it to illustrate a दयावीर V 15 2-ऊर्जितमभिधत्ते talks in a noble or dignified manner

16 CONSTRUE · मया तव हृदयात् शोणितं चञ्च्वा आवर्जितं त्वया च अनेन धैर्येण मे हृदयम् एव हृतम् । (अनुष्टुभ्)

आवर्जितम् secured, that is, drunk हृतम् carried off, that is, attracted. The expression is to be understood in a metaphorical sense The reading अनेन धैर्येण..., means the same

thing, आवर्जितं being construed with both शोणितम् and हृदयम्. But Garuda refers to himself in the singular in the first line (मया) and there is no reason why he should speak of himself in the plural (नः) in the second line. Garuda took only the blood (शोणितम्) from the heart, that is, *something belonging* to the heart or *a part* of the heart, but Jīmūtavāhana has robbed Garuda of his *whole heart* Herein lies Jīmūtavāhana's superiority over Garuda. V 16. 2—The reading क्षुदुपतप्त means 'oppressed by hunger' (क्षुधा उपतप्तः) श्रवणयोग्य. fit to hear anything. One oppressed by hunger is not in a position to listen to anything that is being told. V. 16 7—कष्टं..., the Hero feels dejected that all his efforts should be thus frustrated by Sankhacūda arriving at the eleventh hour. For it was likely that Garuda might think of devouring Sankhacūḍa, his legitimate victim, as well V. 16 11—अस्थाने in the wrong place भ्रान्ति doubt or mistake There is absolutely no room for any mistake in this case. Sankhacūda explains in the next stanza how Garuda could easily see that he is the real serpent and not the one devoured by him. The reading स्थाने एव भ्रान्ति would have to be understood as being ironically said 'How appropriate is your mistake!' that is, there is no justification for it at all. The Calcutta commentator suggests another interpretation which is quite far-fetched, स्थाने एव सादृश्ये एव . भ्रान्ति .. सदृशदर्शने एव भ्रान्तिर्जायते अत्र तु सादृश्यमेव नास्ति, कुतः भ्रान्तेरवसरः, इति भाव ।

17. CONSTRUE. वक्षसि स्वस्तिकलक्ष्म आस्ताम्, तनौ कञ्चुकः न आलोक्यते; जल्पतः एव मे द्वे जिह्वे त्वया अपि नाम न गणिते, तीव्रविषाग्निधूमपटलव्याजिह्मरत्नत्विष दुःसहशोकफूत्कृतमरुत्स्फीता एताः तिस्रः फणाः न पश्यसि (किम्) । (शार्दूलविक्रीडितम्)

स्वस्तिकाकारं लक्ष्म स्वस्तिकलक्ष्म. स्वस्तिक is a mystical mark shaped like a triangle denoting good luck कञ्चुक slough or the skin of a serpent. तीव्र य विषाग्नि (विषमेव अग्निः) तस्य धूमपटलेन व्याजिह्मा (lit. crooked or distorted, hence darkened or soiled) रत्नानां त्विष (lustre) यासु ता दुःसह य शोक तेन फूत्कृतम् (emitting the sound *phūt*, hissing, an onomatopoetic expression) तस्य मरुता स्फीता (swollen). Sankhacūda in order to convince Garuda as to which one of them is the real ser-

pent refers to the characteristics of a serpent which he possesses and also to certain features of Jīmūtavāhana which a serpent never possesses Thus both the positive and negative evidence is placed before Garuda Sankhacūda draws Garuda's attention to the fact that Jīmūtavāhana has no slough over his body and has the Svastika mark on his chest (which mark however is not visible as the chest is all mangled), and also to the fact that he (Sankhacūda) has two tongues and three hoods, which are the peculiar characteristics of serpents We take the first line as referring to Jīmūtavāhana Sankhacūda means to say 'I would not lay stress on the svastika mark on Jīmūtavāhana's chest, as that mark is now invisible, and you may be pardoned if you were not able to see it before as the chest was covered up or because the mark was not distinct enough, but you ought to have noticed that he has no slough on his body' Some take the first line also as referring to Sankhacūda, so that in all, four characteristics of serpents are referred to in the verse (1) the svastika mark (2) the slough (3) two tongues and (4) three hoods In this interpretation नालोक्यते कञ्चुकः would mean 'is not this slough on my body seen by you?' But आस्तां स्वस्तिकलक्ष्म cannot be properly explained Why should not Sankhacūda lay stress on this particular characteristic as well? Again, a serpent is not known to have a svastika mark. It is suggested by some that the svastika mark may here refer to the mark like the Marathi figure ten (१०) on the hood of a serpent But this explanation will not do as the svastika mark is expressly stated to be on the chest To say that the serpents described by the poet may be different from those of our own times, may be a good argument, but is hardly a satisfactory explanation In the *Bṛhatkathāmañjarī*, the svastika mark is referred to as belonging to Jīmūtavāhana, (हा हा मा मा कृथास्तार्क्ष्य साहस किं न पश्यसि । अस्य विद्याधरेन्द्रस्य स्वस्तिकाङ्कमुरस्तटम् ॥) The force of नाम in the second line, according to Śivarāma is कुत्सितमिद तव मौढ्यम् The second line may also be translated as 'granted that (नाम) you have not marked even these two tongues etc' Sankhacūda was heaving deep sighs owing to excessive grief and

this made the hoods appear more expanded than they really were. The gems in the hoods also were soiled by the smoke of the fire in the form of the poison which was sent forth from his mouth. Serpents are often described as being possessed of more than one hood. They have also gems in their hoods. Cf. करीन्द्रजीमूतवराहशङ्खमत्स्याहिशुक्त्युद्भववेणुजानि । मुक्ताफलानि प्रथितानि लोके तेषां तु शुक्त्युद्भवमेव भूरि ॥ Mallinātha (on *Kumāra* I. 6). The reading श्वसित means the same thing as फूत्कृत. The sight of the hoods convinces Garuḍa that Śankhacūḍa was the real serpent, and so he asks Śankhacūḍa who it is who has been devoured by him. V. 17. 3—कथं ..what a grievous mistake has been committed by you who are merciless? The reading भो विद्याधर..., would be addressed by Śankhacūḍa to the Hero. 'How have you who are so merciful, done this extremely cruel deed?' अतिनिष्ठुरम्, because Jīmūtavāhana had encroached upon the legitimate duty of Śankhacūḍa.

18. CONSTRUE : मेरौ, मन्दरकन्दरासु, हिमवत्सानौ, महेन्द्राचले, कैलासस्य शिलातलेषु, मलयप्राग्भारदेशेषु अपि, तेषु तेषु उद्देशेषु अपि लोकालोकविचारिचारणगणैः उद्गीयमानं यस्य तत् यशः मया बहुशः श्रुतम्। (शार्दूलविक्रीडितम्)

मेरु and हिमवत् are mentioned among the वर्षपर्वतs (हिमवान् हेमकूटश्च निषधो मेरुरेव च । चैत्रः कर्णी च शृङ्गी च सप्तैते वर्षपर्वताः ॥) महेन्द्र and मलय are mentioned among the कुलपर्वतs (महेन्द्रो मलयः सह्यः शुक्तिमानृक्षपर्वतः । विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ॥) प्राग्भार· the slope of a mountain. लोकालोके विचरन्तीति चारणानां गणाः तैः, or लोकालोकविचारि might be taken separately, going with यशः. लोकालोक is the name of a mythical mountain encircling the earth and situated beyond the sea of fresh water surrounding the last of the seven Dvīpas into which the earth is divided. Beyond Lokāloka, there is complete darkness and to this side of it, there is light It is thus the terminus of the visible world. *Mālatī* X refers to this mountain, कथं मम कारणात् समस्तलोकालोकान्तरालविख्यात . भूतमात्मानं परित्यजसि । It seems to have been also called Cakravāla, लोकालोकश्चक्रवालो लोकान्ताद्रिः पराचलः । (वैजयन्ती). Kālidāsa in *Raghu* I. 68, says प्रकाशश्चाप्रकाशश्च लोकालोक इवाचल. । on which Mallinātha remarks लोक्यते इति लोकः । न लोक्यते इति अलोकः । लोकश्चालोकश्चात्र स्त इति लोकश्चासावलोकश्चेति वा लोकालोकः... । The Mandara is the famous mountain which was made the

churning handle by the gods and the demons to churn the ocean with The Mahendra is generally identified with the whole of the Eastern Ghats between the Mahānadī and the Godāvarī The Kailāsa is usually supposed to be a peak of the Himalayas and is the residence of Siva Sivarāma proposes an alternative explanation for [illegible] line is to be construed with [illegible] in V. 17. 5 [illegible] are bards whose business is to sing the glories of heroes Garuda means to say that wherever he had travelled—and his travels extended all over the world—he had heard the glory of Jimūtavāhana, sung by the bards V 18 1—[illegible] [illegible] तस्मिन् in the mire of sin V 18 2—[illegible] dejected. V 18 3—[illegible]..., Have I not ample reason to be dejected?

19. CONSTRUE [illegible] मा पातालतलात् अपि तल नेतु युक्त (किम्) । (अर्या)

Sankhacūda explains why he is dejected His honour has been sullied for ever by the action of Jimūtavāhana, who has as it were thrown him further down into hell. Pātāla is the ordinary habitation of the serpents, but Sankhacūda is cast even further down On तल्म्, Sivarāma remarks, तलमधस्तन [illegible] । The reading परिक्षतो भवत goes with कुलम्, and means practically the same thing V 19 1—करुणया आर्द्र चेत यस्य आस्यस्य (आस्य mouth) गोचरे पतितस्य For the first time, the real greatness of the Hero is revealed to Garuda So far he had regarded him only as one possessed of uncommon fortitude and well-known for his liberality, but now he understands from the speech of Sankhacūda that the Hero had voluntarily offered his life to save the serpent, and his admiration for him now exceeds all bounds If the reading in V. 17 3—had been भो विद्याधर .कथं कारुणिकेनापि त्वयैतदतिनिष्ठुरमनुष्ठितम् ।, Garuda would have known the real state of things even before Sankhacūda uttered the words स्वशरीरेण etc From the present passage, it is clear that Garuda knows the real position only after Sankhacūda's speech The above reading therefore has to be rejected V 19 2—अकृत्यम् evil deed, कुत्सितं कृत्यम् बोधिसत्त्व—see notes on I 3. Garuda is extremely sorry that he has been guilty of such a heinous crime as

that of destroying a Bodhisattva and wants to expiate for his sin by throwing himself into the fire V. 19. 4—प्रायश्चित्तम् atonement, expiation, प्रायो नाम तपः प्रोक्तं चित्तं निश्चय उच्यते। तपोनिश्चयसंयोगात्प्रायश्चित्तमितीर्यते ॥ Garuda's sin was very great; there was in his opinion no other punishment suitable to it than death V. 19 9—धारय support. ईदृशी अवस्था यस्य तम् Jīmūtavāhana is afraid that his parents might receive a terrible shock, if they were to perceive him with his half-mangled body. He therefore requests Sankhacūda to cover his body with the upper garment, so as to conceal its real state and also to place him in a sitting position.

20 CONSTRUE अयम् आत्मीयः अयं परः इति सत्यं कृपायाः क्रमः कुतः खलु, बहून् रक्षामि किम् (उत) एकं (रक्षामि) किम् इति ते चिन्ता कथं न जाता, येन तार्क्ष्यात् अहिं त्रातुं स्वजीवितपरित्यागं कुर्वता त्वया आत्मा पितरौ वधूः इति एतत् कुलं निःशेषं हतम्। (शार्दूलविक्रीडितम्).

Jīmūtaketu means to say that in the realm of mercy there should be absolutely no distinction All should be treated alike. But Jīmūtavāhana has failed to observe this principle. If the serpent was entitled to mercy, Jīmūtaketu, with his wife and Malayavatī, was equally entitled to the same, but Jīmūtavāhana, for no accountable reason, had preferred a stranger. And again, Jīmūtavāhana ought to have considered how best he could show mercy. In saving the serpent, he saved only *one* individual, but has destroyed his *whole* family, consisting of *four* persons, (the two parents, Malayavatī and Jīmūtavāhana himself) as nobody wished to out-live the Hero A little thought would have convinced Jīmūtavāhana that it would be better to save four persons and allow one to be killed. According to the interpretation put on the first line by us, the first line also contains an argument against the Hero's action in preferring a stranger The line may be interpreted in another way also (अयमात्मीयः अयं परः इति कृपायाः कुतः खलु क्रमः ? सत्यम्)—Jīmūtaketu means to say that it is quite true that mercy knows no distinction, and he has nothing to say against his son's action in helping others at all costs But he ought to have shown more discretion in the matter, so that he might have secured the best results. The readings कृपाया and किं रक्ष्या बहवः .., make no difference

in the meaning Cf. for the idea in the first line, अयं निजः परो वेति गणना लघुचेतसाम् । and for the idea in the remaining part of the verse..., अल्पस्य हेतोर्बहु हातुमिच्छन्विचारमूढः प्रतिभासि मे त्वम् ॥ भूतानुकम्पा तव चेदियं गौरेका भवेत्स्वस्तिमती त्वदन्ते । जीवन्पुनः शश्वदुपप्लवेभ्यः प्रजाः प्रजानाथ पितेव पासि ॥ *Raghu* II 47, 48 Jīmūtaketu's argument is true in a sense, but it is after all, a profit-and-loss argument of an economist The actions of great men are inspired by the light within, and defy analysis, and their real results may not be seen for a long time to come. V 20 3—अभिभूयते overpowered, that is, put out The reading निर्वाप्यते means 'is extinguished' V. 20 4—Garuda hears the words हा पुत्र जीमूतवाहन uttered by Jīmūtaketu in V 19 13—and naturally concludes that he is the father of the Hero Some editions read हा पुत्र जीमूतवाहन again after the speech of the Devī This would simplify matters, but is not quite necessary It also appears that this speech of Garuda as also the last one (V. 19. 1-6) is स्वगतम् It would be remembered that Garuda has been waiting for the fire (V. 19 6) in order to commit suicide, but when he comes to know that the person bringing the fire is the father of the Hero, he decides not to make use of that fire, and besides he is ashamed to show himself to Jīmūtaketu whose son he has murdered. Garuda therefore now thinks of throwing himself into the submarine fire V. 20. 5—The reading पुत्रगात्र is to be construed with सुतम् The reading तटस्थ.. means 'I am even on the brink of the ocean' तटस्थः used in the literal sense of 'one who stands on the bank'

21 CONSTRUE. उत्पातवातप्रसरपटुतरे मे एव पक्षवाते क्षुभिते (अतः एव) त्रिलोकीग्रसनरभसलसत्कालजिह्वाग्रकल्पैः सर्पद्भिः ज्वालाभङ्गैः सप्त समुद्रान् सर्पिष्कणम् इव कवलीकर्तुम् ईशे, कल्पावसानज्वलनभयकरे अस्मिन् वाडवाग्नौ पतामि । (स्रग्धरा)

It is not the usual condition of the submarine fire that is described in this verse but the state in which the fire would be thrown by the hurricane caused by the wings of Garuda वडवायां भव (वडवा a mare) वाडवश्चासौ अग्निश्च तस्मिन् वाडवाग्नौ. The submarine fire is supposed to have the face of a mare, and to keep the ocean within its proper bounds by consuming the superfluous water. It is the flame produced by the sage Aurva to kill his enemies, the Kārtavīryas, but which he was ultimately persuaded to cast into the ocean. See

Ādiparvan, Adhyāya 196, *for more details.* उत्पातस्य य. वातः तद्वत प्रचण्ड: तस्मिन् पटुतरे (more fierce or sweeping) धुक्षित. enkindled When a person wishes to mount a funeral fire, some one is required to enkindle the fire. Garuda requires no such assistance; the hurricane caused by his own wings, would serve that purpose. त्रयाणां लोकाना समाहार त्रिलोकी तस्याः ग्रसने य रस· (ardent desire) तेन लसन्ती (lolling) या कालस्य (of the God of death) जिव्हा तस्या अग्रं तस्मात् ईषन्न्यूने (the affix कल्प being used in the sense of ईषन्न्यूनम्) ज्वाला भङ्गा इव तैः or ज्वालाना भङ्गै· सार्पिष्कणम्—a drop of ghee The seas are said to be seven, एते द्वीपाः समुद्रैस्तु सप्त सप्तभिरावृता. । लवणेक्षुसुरासर्पिर्दधिदुग्धजलै. समम् *Viṣṇu Purāṇa* II. The fire when fanned by Garuda's wings would give rise to flames that would be powerful enough to consume all the seven oceans, as if they were a mere drop of ghee, and could thus be compared to the lolling tongues of the God of Death, bent upon destroying the whole universe. The reading सप्तहस्तंस्तृणमिव... would mean 'able to swallow up the oceans as if they were a straw, with its spreading seven hands.' Agni is often described as being possessed of seven hands If this reading is accepted, ज्वालाभङ्गै will have to be taken as उपलक्षणे तृतीया, ज्वालाभङ्गैः उपलक्षिते वाडवाग्नौ. The reading सप्तसप्ते पदमिव...समुद्रे would mean 'which (flames) spreading up in the sea are able to cover up the region of the sun'. सप्तसप्ति· one who has seven horses yoked to his chariot, an epithet of the sun समुद्रे might be construed with पतामि, but it then becomes superfluous as the Vādavāgni exists in the sea only. कल्पस्य अवसाने य. ज्वलन. तद्वत् भयकरे V 21. 2—अल...The Hero reads the thoughts of Garuda and prevents him from rising up. The reading अल . अध्यवसायेन means 'away with this determination' पाप्मन् sin. V 21. 4—जानुभ्या स्थित्वा...Garuda regards the Hero as his preceptor and so assumes the position befitting a modest pupil V. 21. 8—ध्रियते 3rd per sing Ātm. from धृ, is alive. कृताञ्जलिना..., it is possible that this was suggested by the passage from *Raghu* X, उपस्थितं प्राञ्जलिना विनीतेन गरुत्मता ॥ V. 21. 11—अक्षतम् शरीरं यस्य As Jīmūtavāhana's body was all covered up with the upper garment as directed by him (V. 19 11) and as he was also in a sitting position, his mother thinks that he was not injured at all by Garuda V. 21. 13—वत्सल..., Malayavatī

means to say, that though she is actually looking at her husband with her own eyes, she does not believe in the whole thing which is so unexpected She never thought that such good luck would be hers The expression ṇ ... ṇaṃdāmiti has occurred before (in II. 0. 68) The reading अतिप्रियमिति कृत्वा is also a good one, 'thinking that it is too good to be true' सहिति कृत्वा means 'all at once'. She is unable to comprehend the whole scene all at once, so bewildered she has become V 21 16—The Hero, as was his wont, forgetting the condition of his body, wishes to rise up to greet his father, but the effort is too great for him and he falls down sense-less, and the garment also falls down revealing his appaling condition V 21 20-वचन वाक्मात्रम् नेन by words at least, if not by an embrace संभावित honoured, greeted V 21 22—... , Malavavati means to say, that if not for her sake, at least for the sake of his parents, Jimūtavāhana ought to have lived. V 21 23-वध्य आत्मा तेन रक्षित जीव वध्य or चैन, this is what pains Sankhacūda most, who has a very high sense of honour and duty. Sankhacūda blames himself for having been born at all, for the whole catastrophe was due to his own mistake. Every fresh development aggravates his grief compared with which the pangs of death would pale into insignificance V 21 25-नृशंस (नृन् शंसति इति) a wicked person. समीक्ष्य करोतीति समीक्ष्यकारी, न समीक्ष्यकारी असमीक्ष्यकारी तस्य भाव समीक्ष्य having properly considered the pros and cons विजृम्भितम् outcome, result Garuda says that he is the real culprit and not Sankhacūda, and wishes to restore those who had fainted, to consciousness, before committing suicide V 21. 28—The Hero immediately upon obtaining consciousness asks Sankhacūda to restore his parents to consciousness, thus showing his great concern for them V. 21 30-आदौ प्रत्युत्थित पश्चात् उपविष्ट first got up and then seated V 21 33-प्रेक्षमाणानाम् अस्माकम in defiance of us, gen abs construction V 21 34-अमङ्गल्यादिनी talking something that is inauspicious It is a popular saying that one should always speak of good and auspicious things, even though these be not in the realm of possibility V 21 36-मुख .. covering her face with the garment, so that her sobs may not be prominently

heard In obedience to the instructions of her husband, the Devī tries to check her feelings, but not with great success. V. 21. 39–चरमेतस्या..., it is worth while your beholding the face of your husband at this moment. The mother sees clearly that her son has a very short time to live, and so tries to bring her daughter-in-law to consciousness in order that she might behold the face of her husband and also serve him during his last moments Śivarāma remarks चरमिति अनाश्वासात्दीपत् प्रियमाश्वासन भर्तृमुखदर्शनस्य सिद्धेः ।...वरमिति मुखाविशेषणं वा । V. 21. 42—प्रतिहतो विघ्न the danger is now over. The reading प्रतिहत खल्वेतत् seems to mean 'This, viz weeping is forbidden' We must not weep The reading सौभाग्यवती भव means 'may you be possessed of all blessings', especially the blessing of having the husband living. This is a stock formula with which ladies with husbands living, are blessed in India

22. CONSTRUE: विलुप्तशेषाङ्गतया निराश्रयत्वात् इव कण्ठदेश प्रयातान् प्राणान् वहन्त तनय निरीक्ष्य पापः (अहं) कथं शतधा न व्रजामि । (उपजातिः)

विलुप्तानि शेषाणि अङ्गानि यस्य स विलुप्तशेषाङ्गः तस्य भावः तया. The Prānas are said to have gone to the throat, (that is, they are on the point of departing) as there was no other limb to which they could betake themselves, since the rest of the body had been already destroyed. Here कण्ठदेश प्रयातान् is to be understood more or less literally; in IV. 11—its use is metaphorical. प्राण is always used in the plural as there are five vital airs that constitute Prāna, प्राण, अपान, समान, व्यान and उदान (हृदि प्राणो गुदेऽपान. समानो नाभिसंस्थितः । उदानः कण्ठदेशस्थो व्यानः सर्वशरीरगः ॥) Read the following extract from the *Vedāntasāra*, प्राणो नाम प्राग्गमनवान्नासाग्रस्थानवर्ती । अपानो नामावागगमनवान्पाय्वादिस्थानवर्ती । व्यानो नाम विष्वग्गमनवानखिलशरीरवर्ती । उदानो नाम कण्ठस्थानीय ऊर्ध्वगमनवानुत्क्रमणवायु । समानो नाम शरीरमध्यगताशितपीतान्नादिसमीकरणकरः । केचित्तु नागकूर्मकृकलदेवदत्तधनञ्जयाख्या. पञ्चान्ये वायवः सन्तीति वदन्ति । तत्र नाग उद्गिरणकरः । कूर्म उन्मीलनकर । कृकलः क्षुत्कर । देवदत्तो जृम्भणकर. । धनञ्जय पोषणकर । In the reading प्राणास्त्यजन्तं, त्यजन्तम् is superfluous when we have कण्ठदेश प्रयातान् प्राणान् which expression by itself means that the Prānas are on the point of going out शतधा in hundred ways. Cf दीर्घे किं न सहस्रधाहमथवा रामेण किं दुष्करम् । *Uttara* VI The Calcutta edition reads this verse आत्मगतम्. V. 22. 2—अतिदुष्करकारिणी most mis-

erable, it is a sort of idiomatic expression. नेत्र... परित्यजामि, Cf [मलमकमलामिव नैतदि र त्वां प्रेक्षमाणा ननु 'गम्भीर जीविताम् ।] (*Uttara* III.) V. 22 6—आपूर्णमाणा नता भर्यानतो शोभा दर्शिता, ता- The reading आभरणानामपि कृतशोभ 'which adorned even the ornaments' is also a good one The idea is—In the case of persons possessed of ordinary beauty, the ornaments worn on the body beautify it still more, but Jimūtavāhana was so handsome, that his body, far from receiving any additional charm from the ornaments, gave the ornaments themselves some of its charm as it were Cf for this idea आभरणस्याभरण वपुस्तस्या ॥ *Vikrama* II, इयमस्य पाण्डुरानेन्दुमलङ्कना । *Mālatī* VI एतावदवस्थ reduced to such a half-mangled state, which is too painful to look at V. 22. 8—न्यु पूर्ण .. Jimūtavāhana means to say that Garuda hardly deserves any blame To call the body beautiful is itself a mistake, as the body is really nothing but a combination of flesh, bones, fat, etc

V 23 CONSTRUE · अस्मिन् सदा बीभत्सदर्शने त्वचा आवृते शरीरनाम्नि मेदोऽस्थिमांसमज्जासृक्सङ्घाते का शोभा । (अनुष्टुभ्)

(मेद fat. मज्जा marrow असृक् blood What is majestically called 'body' is a collection of loathsome objects like fat, marrow etc covered with skin) बीभत्सं दर्शनं यस्य तस्मिन् Cf for the idea IV 7—Sivarāma quotes the following, यदि नामास्य कायस्य यदन्तस्तद्बहिर्भवेत् । दण्डमादाय लोकोऽयं शुनः काकांश्च वारयेत् ॥ मांसं मेदो रुधिरं रोम नखं देहतो विनेकम् । बीभत्सं सङ्घाते रमणीयमहो विमोहमाहात्म्यम् ॥ V 23. 1—नरक एव अनल तस्य ज्वालाभि अवलीढम् (licked, overpowered) Garuda feels the pangs of conscience to such an extent that he regards himself to be consumed by the fires in hell V 23 3—प्रतिपक्ष lit 'the enemy' It means here 'remedy' or 'expiation', as the enemy of sin is its expiation Mark that the Hero first asks the permission of his father before he advises Garuda

24 CONSTRUE प्राणातिपातात् नित्यं प्रतिनिरम, प्राक्कृतस्य अनुतापं कुरु, सर्वसत्त्वेषु अभीतिं दिशन् यत्नात् पुण्यप्रवाहं समुपचिनु येन प्राणिहिंसासमुत्थं परिणतम् एनः अत्र मग्नं (सत्) ह्रदस्य अन्तः दुर्गाधे वारिपूरे क्षिप्तं लवणपलम् इव, न फलति । (स्रग्धरा).

अनुताप repentance अभीति safety, confidence प्राणिना हिंसा तस्मात् समुत्तिष्ठतीति अत्र = अस्मिन्पुण्यप्रवाहे The reading परिमित-

आणिहिंसात्तम् means 'the sin which is due to the slaughter of a limited number of creatures' referring to the fact that Garuda used to kill only one serpent every day, or परिमित might go with sin, 'of a limited magnitude'. The reading दुर्गोधापारवारे would be construed with हृदस्य. पलम् is a very small measure Garuḍa is advised by the Hero to do three things: (1) Abstaining from all killing in future This would ensure the absence of sin in future. (2) Repentance of deeds done in the past; this would mitigate to a certain extent the evil effects of the past sin, but it would not be able to obliterate them completely, as the laws of Karman are quite inexorable and one must experience the fruits of one's actions at any cost (3) Securing as much Punya as possible by every effort; this would minimise the evil effects of the past deeds, as the good effects of the large amount of Punya secured would more than counter-balance the evil effects which, if the good merit is sufficiently powerful, would not be felt at all; just as a small particle of salt thrown in the deep waters of a lake, produces practically no effect at all on the waters परिणतं ripening, ready to take effect Different Karmans require different periods of time to elapse before they can take effect

25. CONSTRUE. अज्ञाननिद्राशयित भवता प्रतिबोधित एष अहम् अद्य-प्रभृति सर्वप्राणिवधात् विरत. । (अनुष्टुभ्).

अज्ञानमेव निद्रा तया शयित Garuda at once promises to abstain from killing any creature, now that he has learnt the doctrine of Ahimsā from the Hero अद्यप्रभृति from to-day. The expression used is विरत and not विरमामि विरत shows that Garuda decided to practise Ahimsā, the moment he heard the injunction of the Hero to that effect अज्ञाननिद्राशयितः denotes प्राकृतस्यानुताप as Garuda confesses that his past deeds were the out-come of his not viewing things in their proper perspective.

26. CONSTRUE क्वचित् पुलिनविपुले भोगनिवहे द्वीपाकार, क्वचित् अपि वलयितशरीर कृतावर्तभ्रान्ति, क्वचित् अपि च कूलात् कूलं व्रजन् सेतुप्रतिसमः नागानां समाज महोदन्वति सुखं विहरतु । (शिखरिणी).

क्वचित्—क्वचित् in some places, in other places; here and there पुलिनवत् (like sandy banks) दीर्घः भोग the body of a serpent द्वीपस्य आगम [illegible] (समास·) [illegible] आवर्तस्य (a whirl-pool) भ्रान्ति (a mistaken impression) [illegible] स प्रतिसम equal to, सदृश· समान उदपान (lit the store of water, the sea, उदक being changed to उदन् when the expression means 'the sea' or is the name of a sage) संगम The singular may be taken to be जात्येकवचनम्. समाज assembly of those other than brutes for whose collection, the word समज, is used (पशूनां समजोऽन्येषां समाजः।) सुखं adv happily. Garuda describes how the serpents, now that they would no longer be molested by him, would be freely moving in groups in the sea, enjoying themselves to the utmost In some places the coming together of big serpents with their expansive bodies appearing like sandy banks would make an observer think that it is an island that he is beholding In other places, the coiled bodies of serpents sporting in water, would be mistaken for so many whirl-pools And while passing from one shore to another in the creaks, they would appear to be bridges

27 CONSTRUE · स्त्रस्तान् आपादलम्बान घनतिमिरनिभान् केशपाशान् वहन्त्य, प्रथमरविकरस्पर्शताम्रे सिन्दूरेण इव दिग्धे कपोले (उपलक्षिता·) आयामेन अलसाङ्ग्य अपि अवगणितरुज उरगयुवतय अस्मिन् चन्दनानां कानने एता तव एव कीर्तिं रागात् गायन्तु। (स्रग्धरा)

पादपर्यन्त लम्बन्ते इति तान् घन यत् तिमिर तत्सदृशान् केशपाश or केशहस्त: a mass of hair, that is, beautiful long hair पाश, हस्त and पक्ष are used in the sense of कलाप, with reference to hair (पाशः पक्षश्च हस्तश्च कलापार्थाः कचात्परे। *Amara*) Dark long hair are a sign of beauty प्रथम य रविकराणां स्पर्श तेन ताम्रे दिग्धे smeared with कपोले is उपलक्षणे तृतीया अलसानि अङ्गानि यासां ता अवगणिता रुक् याभि ता.. Garuda says that the young serpent-damsels would sing the glory of Jīmūtavāhana who had made their husbands free from danger for ever. Aryan women when separated from their husbands, or when their husbands are in danger, are described often as being totally indifferent to their toilet The serpent-damsels had not braided their hair as their husbands were in constant danger of being killed by Garuda They also had to confine themselves to the nether worlds through the fear of Garuda

(though according to the agreement arrived at, Garuda could not have done any injury to them) and their cheeks had not been exposed to the rays of the sun so long. But now they would hasten up to the Malaya mountain to visit the spot, not minding at all the long journey, where Jimūtavāhana had sacrificed himself in the interests of the Nāga race, and would take delight in fervently singing his glory in the sandal-forest. Their cheeks flushed with the contact of the sun's rays would appear to have sindūra applied to them. We must suppose that in this verse, Garuda describes what would take place in the immediate future, so that the expression स्नस्तान् in the first line and प्रथमस्पर्श in the second line may have any propriety It is no doubt suggested that the serpent-damsels would continue to sing the glory of Jimūtavāhana ever and anon In that case, there is no reason why the damsels should have their hair loose now that their husbands had nothing to fear The poet must then be taken to use the expression ध्वस्तान् without any special significance प्रथमरविकरस्पर्श must also be taken to mean 'the touch of the rays of the morning sun (प्रथमरवि)' Or, the first line may be explained in another way It is well known that on festive occasions women bathe over their heads more carefully and allow their hair to stand loose To the serpent-damsels, the day when they would go up to the Malaya region, was pre-eminently a gala day The reading पातालल्मान् would mean 'sticking to the Pātāla'. This is obviously less charming than आपादलम्रान् तिमिरचयनिभान् means 'resembling a mass of darkness' घनतिमिरनिभान् might also mean 'dark like the clouds (घन)'. V. 27. 1—अनुमोदामहे वयम् We all approve of this (referring to the second line of verse 25) The plural वयं is apparently used to include his parents also दृढा समाधि (resolve) यस्य सः. Jimūtavāhana hopes that Garuda would not swerve from his resolve, for people are known to make all sorts of resolves in the first flush of enthusiasm, which they fail to carry into effect afterwards The reading दृढसमाधान means the same thing. The Hero now wants to send Śankhacūḍa away. Śankhacūda however refuses to go away and stands fast with his

head hanging down in shame. V. 27. 1—मातरं पश्यन्, the grief of his own mother makes Jīmūtavāhana think of the grief of Sankhacūḍa's mother (as Sivarāma remarks, आत्मव्यसनं दृष्ट्वा तादृशं तन्मातुर्दुःखमालक्ष्य) and with a view to end her grief at least, he appeals to Sankhacūḍa to return to his mother whom Śankhacūḍa loved so dearly The reading शङ्खचूडं पश्यन् is also a good one When the Hero finds that Sankhacūḍa is not in a mood to go away, he wants to send him away by playing upon his great love for his mother

28 CONSTRUE: तार्क्ष्यचञ्चुकोटिविपाटितं त्वाम् उत्प्रेक्षमाणा सा तव जननी नूनं त्वद्दुःखदुःखिता आस्ते। (अनुष्टुभ्)

तार्क्ष्यस्य चञ्चु तस्याः कोट्या विपाटितम् (torn) निपातितम् struck, destroyed उत्प्रेक्षमाणा imagining तव दुःखेन दुःखिता The reading दुःखमास्ते means 'sits sorrowing for your sake'. Jīmūtavāhana means to say that it is absolutely necessary for Sankhacūḍa to go and relieve the distress of his mother V. 28. 2—धन्या , No one could have ever imagined that a victim of Garuda would be saved But the unexpected has actually happened Sankhacūḍa's mother is therefore an extraordinarily fortunate woman to have her son back quite unscathed Jīmūtavāhana's mother is evidently contrasting her condition with that of Sankhacūḍa's mother. She considers herself to be quite *adhanyā* as *her* son has his body mangled all over and is on the point of death. V. 28 4—सत्य ., the noble Sankhacūḍa makes a fine reply. He means to say that his mother can not be called धन्या so long Jīmūtavāhana is not all right as his mother regards Jīmūtavāhana as her own son or even better than himself (IV 14 4-5) The sentence can be explained in another way also Sankhacūḍa means to say that the remark धन्या खलु would be applicable to Jīmūtavāhana's mother with greater propriety; when Jīmūtavāhana would be all right, she would indeed be धन्या. Mr. Paranjpe thinks that there is a pun on स्वस्थ which means (1) all right, happy (2) residing in heaven, that is, dead. But there seems to be hardly any propriety in taking स्वस्थ to mean 'dead'; any reference to the death of Jīmūtavāhana is singularly out of place. V. 28. 5—परस्य अर्थे तस्य संपादने

रस तेन आक्षेप· (distraction, allurement) तस्मात्. The reading परार्थसपादनामृत ., means 'owing to my being distracted by enjoying the nectar in the form of doing good to others' मर्माणि छिन्दन्ति तादृश्य cutting the vital parts. V. 28 10—किं नु खल्वेवं वदति, referring to the words of the Hero अहह... (V 28. 5-7) The reading किं नु खल्वेतत् वर्तते is also a good one, referring to the Hero's convulsions at the time of death (मरणावस्था नाटयति). सोरस्ताडम् beating her bosom. V. 28. 13–हा आर्यपुत्र..., this appears to be a remarkably tame passage not befitting the occasion. The reading मा परित्यज्य...(it is not proper for you to depart, leaving me behind) is not good either V 28. 14—समानय मे हस्तौ,' Mr S M Paranjpe thinks that the original reading here is समानय जलम्, and finds resemblance in this to the expression आपस्तावत् found occasionally in the works of Bhāsa. At the end of Act I in the *Abhiseka* drama, Vāli asks for water at the time of his death In the *Pratimā* also, water is asked for by Bharata when he fancies that he sees his ancestors. There is much to be said in favour of regarding समानय जलम् as the original reading, as no one would have thought of emending समानय हस्तौ into समानय जलम् If that reading is genuine, the stage-direction अञ्जलिं कर्तुमिच्छन् would have to go Against Mr. Paranjpe's contention, it must be said that in none of the two cases from Bhāsa's plays cited above, there is a reference to any subsequent salutation as we have in our play. And for the Pranāma, it is necessary that the Hero who has grown extremely weak, should ask some one to help him in folding his hands together Again, the manuscript which reads समानय जलम् puts the speech in the mouth of Garuda. V. 28 15–अनाथीकृतम् lit deprived of its lord, that is, rendered helpless. V. 28 17–पश्चिम· last See note on IV. 20 2.

29. CONSTRUE · अमूनि गात्राणि सचेतनत्वं न वहन्ति, श्रोत्र स्फुटाक्षरपदा गिरं न शृणोति, कष्टम्, इदं चक्षु सहसा एव निमीलितम्, हा तात, विवशस्य मम अमी असव यान्ति। (वसन्ततिलका)

The reading विचेतनानि (विगता चेतना येषा तानि) would be construed with गात्राणि, 'that have lost their vitality'. In this case वहन्ति would be intransitive and would mean 'move', 'perform their respective functions'. स्फुटानि अक्षराणि पदानि च यस्या तादृशीम् श्रोत्रं and चक्षु. mean 'the two eyes and ears', or

they might mean 'one eye and one ear' निराश helpless. The Hero gradually loses the power of his sense-organs, one by one V. 29 2—He repeats the verse [illegible] (IV. 26) just when he is dying. The importance of the dying thoughts has been already referred to Representation of death is usually forbidden on the stage The present case, however, may be justified on the ground that the Hero is revived afterwards V. 29 7—[illegible] shows utter despair, इति प्रलपनस्वभावः। (Sivarāma)

30 CONSTRUE (हे) तनय, त्वयि लोकान्तरगते धैर्यं निराश्रयम्, विनयः कम् इव शरणं यातु, कः इह शान्तिं वोढुं क्षमः, दानपरता विरता, सत्यं सत्यं हतम्, करुणा कृपणा अद्य व्रजतु, जगत् शून्यं जातम्। (शिवरामः)

अन्यः लोकः लोकान्तरं गतः. gone to the other world, that is, dead. विरता has come to a dead halt. कृपणा poor, helpless. One सत्यं is an adv. meaning 'truly' The reading जगत् कृत्स्नं शून्यं means 'the whole (कृत्स्न) world has become desolate' Jīmūtaketu means to say that the virtues धैर्य, विनय, करुणा, etc have lost their mainstay by the death of his son, and are now left stranded as it were Cf for a similar idea, असारं संसारं परिमुषितरत्नं त्रिभुवनं निरालोकं लोकं मरणशरणं बान्धवजनम्। अदर्पं कंदर्पं जननयननिर्माणमफलं जगज्जीर्णारण्यं कथमसि विधातुं व्यवसितः॥ (*Mālatī* V) V. 30. 3—किमेतत् .., is this some delightful spectacle that you have lived so long? Said sarcastically Malayavatī means to say that she ought to have died long before V. 30 6—अन्वेति would follow you in death V. 30. 9—लोकपालाः the guardians of the world, same as दिक्पालs. They are eight, corresponding to the eight quarters, इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत्। कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात्॥ The expression may refer to a larger number of gods to whom different functions have been assigned by Brahmadeva See *Harivamsa.* This speech of the Devī, suggests an answer to Garuda's query (in V 30. 7) as to what he should do V. 30 12—प्रमृष्टम् wiped off If Garuda could revive Jīmūtavāhana, there would be no stigma attaching to his name. At the mention of Amrta by the Devī, Garuda who had been quite non-plussed, is delighted to know that there was some remedy after all to undo the evil He intends to go to Indra and beg of him the Amrta, and if Indra seemed reluctant to give it, he is prepared to fight with him and

all the gods, and wrest it with force. त्रिदशपति the lord of the Gods, that is, Indra, त्रिदशः (a god) is thus explained. तृतीया यौवनाख्या दशा सदा येषाम् । त्रिशब्दस्य तृतीयार्थता त्रिभागवत् । त्रिर्दश वा । ' सख्ययाऽव्यया ' इति बहुव्रीहिः । ' बहुव्रीहौ सङ्ख्येये ' इति डच् । जन्मसत्ताविनाशाख्यास्तिस्रो दशा येषामिति वा । The number of the gods is differently given in different works As they are said to be thirty-three, some add त्र्यधिका to the derivation त्रिरावृत्ता दश परिमाणमेषामिति According to the *Śatapatha Brāhmaṇa*, the thirty-three gods are, अष्टौ वसव एकादश रुद्रा द्वादशादित्यास्त एकत्रिंशदिन्द्रश्चैव प्रजापतिश्च । The Purānas speak of thirty-three crores of gods !! V 30 13—अस्थीनि शेष येषां तान् अथ प्रार्थित., अथ used in the sense of 'if'.

31. CONSTRUE: प्रेर्यमाणे पटुतरजवनै. समीरे पक्षोत्क्षिप्ताम्बुनाथः, नेत्राग्निप्लोषमूर्च्छाविधुरविनिपतत्सानलद्वादशार्क (अहं) चञ्च्वा शक्राशनिधनदगदावारिलोकेशपाशान् सचूर्ण्य, देवान् आजौ निर्जित्य अमृतमयीं वृष्टिं क्षणम् अभ्युत्सृजामि । (स्रग्धरा).

पक्षाभ्याम् (or पक्षै) उत्क्षिप्त अम्बुनाथ येन स The construction is rather clumsy as समीरे. is to be construed with उत्क्षिप्त in the compound expression पक्षोत्क्षिप्ता..., also पक्षै is to be understood with प्रेर्यमाणे The reading पटुजवपवनप्रेर्यमाणे समीरे (loc abs. construction) would mean 'when the wind has been made to fly away by the more violent wind caused by my great speed' नेत्राग्नि. य प्लोष (burns) तेन या मूर्च्छा तया विधुरं (helplessly) यथा तथा (or विधुराश्च ते) विनिपतन्त अनलेन सहिता द्वादशार्का यस्य स It would have been better if we had विनिपातिता instead of विनिपतन्तः so that we could have got the more reasonable Instr. Bahuvrihi (येन स) in this case Garuda means to say that the fire from his eyes would make even the twelve suns and fire lie low. शक्र. Indra, धनद Kubera, वारिलोकेश, the lord of the world of Waters, Varuna. The thunder-bolt, the mace, and the nooses are the characteristic weapons respectively of the three Lokapālas mentioned. The पाशs of Varuna are a characteristic of that deity in the Ṛgveda. The reading प्रेतलोकेश... means 'the club of the ruler of the world of the dead, that is, Yama' The reading अन्त संमग्नपक्षः means 'with my wings plunged in the nectar' Śivarāma remarks, अन्तरमृतभाजने क्षण मग्नपक्ष । अमृतसंग्रहणाय न भाजनेनोद्धरामि । पक्षेण ग्रहणे वृष्टिसौकर्यम । V 31 1 साटोपम्—haughtily, defiantly.

V 31.7—तत्प्रथम ग, I shall indeed be the first to throw myself upon the pyre

32 CONSTRUE: [illegible] स्यन् ऊर्णा (त्रिभुवने), तामरसानुकारि नयु, त [illegible], [illegible], तथापि हि, हा वत्स, मे दुष्कृते [illegible] (शार्दूलविक्रीडितम्)

This verse is the same as I 17 in our play with slight changes Jīmūtaketu means to say that as his son was possessed of all the characteristic marks of an Emperor, he ought not to have died before rising to the position of the Emperor But the impossible had happened The marks were not to blame for this result, they were there all right. It must be his own evil deeds therefore, that prevented his son from enjoying the fruit of the auspicious marks V. 32 6—अलीक (falsehood) वदतीति अलीकवादिनी Gauri had promised Malayavati in her dream (I 15 19-20) that her hand would be accepted in marriage, by one who would be the Vidyādhara emperor No one would dare to think that Gaurī would say something that would be false But such has been actually the fact in the case of Malayavati who has lost her husband before he could be the Emperor Her misfortune must, therefore, have been so powerful as to even belie the words of the Goddess Malayavatī, it would be seen, does not blame Gaurī, but her own misfortune. V 32 10—न मोघम् अमोघ (not futile) दर्शनं यस्या सा

33 CONSTRUE (हे) वत्स, निजेन जीवितेन अपि जगताम् उपकारिण· ते परितुष्टा अस्मि, जीमूतवाहन, जीव। (अनुष्टुभ्)

34 CONSTRUE· (हे) अभिलषिताधिकवरदे, प्रणिपतितजनार्तिहारिणि शरण्ये विद्याधरदेवते गौरि, ते चरणौ अहं नमामि। (आर्या)

अभिलषितात् अधिकं वरं ददातीति who is so kind that she gives more boons than are asked for Cf दत्तमनोरथाधिकफल in I 7 प्रणिपतिता· ये जनाः तेषाम् आर्तिं हरतीति शरणे साधु शरण्या a refuge, तत्र साधु इति यत्प्रत्यय·। The poet calls Gaurī, the deity of the Vidyādharas, for which there does not seem to be any authority V 34 2—न विद्यन्ते अभ्राणि यस्या सा अनभ्रा वृष्टि a shower from a cloudless sky. It refers to the shower of nectar which was sent by Garuda and which did not come from the rainy clouds The expression is used here liter-

ally. It is often used metaphorically to denote something agreeable which occurs quite unexpectedly. The expression occurs in *Mahā* I. and *Rat.* III In *Mālatī* X, we have अनभ्र सुधावर्षं and in *Kumāra* VI, अपमेघोदयं वर्षम् V. 34. 4—समुपजातः पश्चात्ताप यस्य तेन

35. CONSTRUE संप्राप्ताखण्डदेहाः स्फुटफणमणिभिः भासुरै उत्तमाङ्गैः (उपलक्षिता) जिव्हाकोटिद्वयेन अमृतरसास्वादलोभात् क्षितिं लिहन्त एते विषधरपतयः आबद्धवेगाः मलयगिरिसरिद्वारिपूरा इव वक्रै प्रस्थानमार्गैः संप्रति तोयराशिं विशन्ति । (स्रग्धरा)

संप्राप्ता अखण्डा देहाः यै ते. स्फुटाः (bright) फणमणय येषा तै. The reading स्फुटमणिकिरणै (स्फुटा मणीना किरणा येषा ते) means 'possessed of the bright rays of gems in their hoods'. उत्तमाङ्गै. is उपलक्षणे तृतीया. जिह्वयो कोटिद्वयं तेन अमृतरसस्य य आस्वाद तस्य लोभात् आबद्धः वेग यै. ते. मलयगिरे सरिता वारिपूरा. इव. As a result of the shower of nectar sent by Garuda, all the serpents that had been eaten up by him were revived and they were seen all rushing on to the sea in zigzag courses, as is their wont, for they were very eager to reach Pātāla, their native land. The serpents thus dashing on rapidly from the Malaya are aptly said to resemble the floods of streams on the Malaya mountain, which also rush on to the sea in crooked courses. The expressions आबद्धवेगा and वक्रै. प्रस्थानमार्गैः can thus be construed with.. वारिपूरा also

36 CONSTRUE. हंसासाहृतहेमपङ्कजरज सपर्कपङ्कोज्झितै मम मानसात उत्पन्नैः उपनतै महापावनै स्वेच्छानिर्मितरत्नकुम्भनिहितै तोयै प्रीत्या स्वयम् अभिषिच्य एषा अहं क्षणात् त्वा विद्याधरचक्रवर्तिन करोमि । (शार्दूलविक्रीडितम्)

हंसानाम् असै आहताना हेमपङ्कजाना, रजसा सपर्क तेन य (or रज संपर्कः एव) पङ्क तेन उज्झितै., स्वेच्छया निर्मितेषु रत्नकुम्भेषु निहितै Gaurī now wishes to install Jīmūtavāhana as the Emperor there and then The main item in the coronation ceremony is the Abhiseka, the pouring out of holy water from the sacred rivers etc on the head of the prince, Gaurī by her divine power creates the required waters and also the golden or jewelled vessels to hold them and herself sprinkles the waters over Jīmūtavāhana's head. Kālidāsa describes at length the installation ceremony in *Raghu* XVII 9-17—where also the golden vessels are mentioned, तत्रैनं हेमकुम्भेषु सम्भृतैस्तीर्थवारिभि । उपतस्थु. प्रकृतयो भद्रपीठोपवेशितम् ॥ also अथाभिषेक रघुवंशकेतो .. निर्वर्तयामासुरमात्यवृद्धास्तीर्थाहृतै काञ्चनकुम्भतोयै ॥ *ibid* XIV. 7. Like

the vessels, the waters were created by Gaurī herself There is an obvious pun on the word मानसात्, which means 'from the mind' and 'from the Mānasa lake,' so called, because it was created by Brahmadeva from his mind The meaning 'from the Mānasa lake' is however only suggested. It must be confessed that उपनतै. which means 'brought near' cannot be properly explained and seems to have been rather loosely used. If the waters were 'brought near', they must have been created somewhere else at a distance, but one might very well ask why Gaurī did not produce the waters on the spot itself, instead of producing them elsewhere and then bringing them near To obviate this difficulty, we might understand the expression मम मानसात् उत्पन्नै उपनतैः as meaning 'produced in my Mānasa lake and brought from there by my power', so that we take मानसात् to mean 'from the Mānasa lake' when taken with उत्पन्नै and 'by my power of the mind', when taken with उपनतै. If this interpretation is accepted, we shall have to read in the first line पङ्कोक्षितै for पङ्कोज्झितै, as the waters of the Mānasa lake (which Gaurī can very well call her own, as she is the mistress of Kailāsa where the lake exists) may naturally be full of the pollen of golden lotuses shaken by the shoulders of (or, if we read हंसासेवित, used by) the swans The presence of golden lotuses in the Mānasa lake is referred to by Kālidāsa in the *Megha* हेमाम्भोजप्रसवि सलिलं मानसस्याददान । With the reading ...पङ्कोज्झितै the idea would be, that the waters created by Gaurī from her mind were superior to the waters of the Mānasa lake as they were free from the mud of the pollen of golden lotuses One is not sure, however, whether this is in any way complimentary to the waters created by Gaurī The presence of the lotus pollen is likely to render the waters more fragrant and is rather welcome than otherwise The Trivandrum edition-reads मानसादपि परं तोयै.... in the second line ; परं meaning केवलम् and going with महापावनै With the reading.. उज्झितै', there is विरोधाभास between मानसादुत्पन्नै and हंसासा...पङ्कोज्झितै, as the waters in the Mānasa lake are not likely to be free from the pollen of golden lotuses It is to be got over by understanding मानसात् in the sense of 'from the mind'

37. CONSTRUE एतत् काञ्चनचक्रम् अग्रेसरीभवतु, चतुर्भिं दशनैः (उपलक्षित) एष. धवल· द्विप च, श्याम हरि, मलयवती अपि च इति अमूनि ते रत्नानि, (हे) चक्रवर्तिन्, समवलोकय। (वसन्ततिलका).

रत्न lit a jewel, here, the excellent thing of a species. जातौ जातौ यदुत्कृष्टं तद्रत्नमभिधीयते। The शब्दकल्पद्रुम quotes the following as the 'jewels' of an Emperor. मण्यश्वकरिचक्राणि वरा स्त्री परिनायक. (सेनापति)। षडेतानि तु रत्नानि कीर्तितानि मनीषिभि ॥ also चक्रं रथो मणि. खड्गश्चर्म रत्नं च पञ्चमम्। केतुर्निधिश्च सप्तैवमप्राणानि प्रचक्षते। भार्या पुरोहितश्चैव सेनानी रथकृच्च य.। पत्त्यश्वौ कलभश्चेति प्राणिन सप्त कीर्तिता. ॥ The number of these रत्नs thus varies according to various authorities. The *Lalitavistara* III refers to the seven jewels of a Cakravartin,...तस्येमानि सप्तरत्नानि भवन्ति तद्यथा चक्ररत्नं हस्तिरत्नम् अश्वरत्न स्त्रीरत्नं मणिरत्नं गृहपतिरत्नं परिणायकरत्नमेव सप्तमम्। and the same are described in detail in the third Adhyāya. The names of the हस्तिरत्न and the अश्वरत्न seem to be बोधिर्नाम नागराजो. and वालाहकं नामाश्वराजम् ..respectively It will be seen that the poet here mentions only the first four ratnas, and in the order in which they are given in the *Lalitavistara.* Gaurī, as a matter of fact, gives Jīmūtavāhana only three things (1) a golden wheel (2) a white elephant with four tusks (elephants usually have only two tusks) and a black horse, for Malayavatī had been already his, though of course as a result of the boon of Gaurī herself V 37 1— Gaurī also does something more for Jīmūtavāhana She makes Matanga and others, who had rebelled against the authority of the Hero, to tender their submission to him. चटुलाना चूडामणीना मरीचिभि रचिता इन्द्रचापस्य (of the rain-bow) पङ्क्तय यै ते The rays of the crest-jewels of different colours worn by the various Vidyādhara princes, created as it were a number of rain-bows The reading शारद... means 'having in their hands Cāmaras white like the moon in autumn and creating rain-bows by the rays of the jewels worn' शारद. (शरदि भव य शशाङ्क स·) इव धवलानि बालव्यजनानि (Cāmaras) हस्ते येषा ते मणिमरीचिभि रचिता इन्द्रचापस्य भक्ति. (रचना, arrangement) यै ते भक्त्या नमित पूर्वकाय (पूर्वं कायस्य) यै. ते Matanga is specially mentioned to show that Jīmūtavāhana's suzerainty is now unchallenged. V. 37 2—तदुच्यतां किं ते . and also अत· परमपि प्रियमस्ति (V 37 4) are stock expressions used at the end of a Sanskrit drama The first

expression is obviously to be uttered by the best or most senior person among the characters on the stage

38. CONSTRUE. अयं पन्नगेशः पातालात् आगत्य प्रणतः, गरुडः विनीतः, ये विषधरपतय तेन प्राक् भक्षिता ते सर्वे अपि जीविता, मत्प्राणान्ते गुरुभिः अङ्गं च न मुक्ता, चक्रवर्तित्वम् आप्तम, देवि त्वं साक्षात् दृष्टा, अतः अपरं किं प्रियं यत् पुन प्रार्थ्यते । (स्रग्धरा).

मम प्राणानाम् आप्ति तथा. Jimūtavāhana summarises the good results, all of which he modestly ascribes to the favour of Gaurī The actual sight of Gaurī is rightly mentioned at the end as a sort of climax Even Yogins do not always have the good luck of seeing the deity in person The reading साक्षात् is thus certainly better as it is more emphatic त्वत्त (from you) in the reading त्वत्तस्त्व would go with आप्तम् भरतवाक्यम् is the last verse or verses in a drama, a sort of benediction, wishing prosperity to all, uttered by the actor in the capacity of an actor and not as a character in the play. The drama proper comes to an end before the भरतवाक्य is uttered Rāghava in his commentary on *Śāk* remarks, भरतवाक्य नटवाक्यम्, नाटकाभिनयसमाप्तौ सामाजिकेभ्या नटेनाशीर्दीयत इत्यर्थ । प्रस्तावनानन्तरं नटवाक्याभावादत्र भरतवाक्यमित्युक्ति । भरतस्य वाक्यम्. भरत used in the sense of an actor who is often called भरतपुत्र, referring to the fact that Bharata is supposed to be the founder of Drama and the author of the *Nātya-śāstra* भरतवाक्य may also mean 'a verse in honour of Bharata'

39 CONSTRUE. हृष्टशिखण्डिताण्डवकृत प्रतिरूढनततहरिच्छस्योत्तरीया क्षितिं कुर्वन्त घना काले वृष्टिं मुञ्चन्तु, निर्मत्सरे मानसे सुकृतानि चिन्वाना वीतविपदः बान्धवसुहृद्गोष्ठीप्रमोदा प्रजा च सततं मोदन्ताम् । (शार्दूलविक्रीडितम्).

हृष्टानां शिखण्डिना (शिखण्ड plumage अस्ति अस्य इति शिखण्डिन्) ताण्डवं कुर्वन्तीति If the reading is हृष्ट . कृते, it would go with काले (at the proper time). The joy of the pea-cocks at the sight of the clouds is already referred to (see notes on III 7) प्रतिरूढं सततं यत् हरित् शस्य तदेव उत्तरीय यस्या ताम् The green crops are said to be the upper garment of the earth identified with a lady वीता विपद यासा ता (प्रजा). मानसै would go with चिन्वाना, or might be taken as उपलक्षणे तृतीया बान्धवानां सुहृदां च गोष्ठीषु (गोष्ठी an assembly or conversation) प्रमोद यासा ता The last line with the reading धनवद्ध .., (धन वद्ध बान्धवान

सुहृदा गोष्ठीप्रमोद. यासा ता) is found in the Bharatavākya of the *Mālatī*, which also contains the expression काले सततवर्षिणो जलमुच. सन्तु.... A reference to abundance of corn and rain is to be found in the majority of the Bharatvākyas; cf. उर्वीमुद्दामसस्या जनयतु विसृजन् वासवो वृष्टिमिष्टाम्, *Rat* and *Priya*,... भवतु वसुमती सर्वसपन्नशस्या । पर्जन्य कालवर्षी ..*Mrccha.*

40. CONSTRUE · सर्वजगता शिवम् अस्तु, भूतगणा परहितनिरता. भवन्तु, दोषा नाशं प्रयान्तु, सर्वत्र लोकः सुखी भवतु । (आर्या)

Śivarāma remarks, उक्तस्यार्थस्य संकोचं मत्वा जगदीश्वरीं किमिति तुच्छ प्रार्थ्यत इति पुनरपि प्राथ्यत इत्यर्थ.। The दोषs are given by Sivarāma as कामः क्रोधो मदो मान पैशुन्यं परिवादिता । लोभाहंकारनैष्ठुर्यदम्भा दोषा दश स्मृता ॥ Or, we may understand by the दोषs, the ईतिs, अतिवृष्टिरनावृष्टि· शलभा मूषका खगा । प्रत्यासन्नाश्च राजान षडेता ईतय स्मृता ॥ This additional verse for the Bharatavākya is given only by the Trivandrum edition. The Nirnayasāgara edition of the *Mālatīmādhava* gives this as the last verse of that play. The verse fits in more properly with our play than the *Mālatī*, and the similarity of the fourth line in the last verse, seems to have caused this verse to be wrongly incorporated in the *Mālatī*.

The action in this act takes place without any break till the end The scene in the first half of the Act is laid at Jīmūtaketu's residence and that in the second half on the peak of the Malaya mountain. The meeting of Śankhacūda and Jīmūtaketu is portrayed in a fine manner, the character of the former being specially painted with the hand of a master The genuine character of Śankhacūda's grief at having missed the opportunity to obey the king's commands, and also to do his bit to save his fellow-serpents by keeping up the agreement arrived at between Garuda and the king of serpents, can not be questioned When he finds on his return from Gokarna that Garuda has flown away, he at once decides to follow the trail of blood and consequently comes across Jīmūtaketu, who with his family has been exceedingly anxious at a crest-jewel, (resembling one belonging to his own son) falling at his feet From Śankhacūda he comes to know that the crest-jewel belonged to none else, but his own son, and

Sankhacūda's story acts like a bomb-shell on the whole of the family. In the *Kathāsaritsāgara* the crest-jewel is described as having fallen near Malayavatī. The poet by a very simple change viz. making the crest-jewel fall at the feet of Jīmūtaketu, has changed completely the whole aspect of the incident That Jīmūtavāhana does not forget to pay his respects to his parents, even when being carried off by Garuda, makes a powerful appeal to the reader and enhances his admiration for him When Śankhacūda comes to know that the persons he had met are the parents of the Vidyādhara who had sacrificed himself in his stead, he is still more mortified and they all decide to commit suicide, after going to Garuda to ascertain whether Jīmūtavāhana had been actually devoured by him or not In the meanwhile, the extra-ordinary fortitude and calmness of the Hero while being devoured strikes Garuda so much that he desists from devouring him for a while in order to ask him his where-abouts The Hero's urging him on to finish his meal first astonishes him still further At this stage Sankhacūda arrives and shows Garuda his mistake When Garuda comes to know that he has devoured no less a person than the famous Vidyādhara Prince whose glory had spread throughout the world, he is filled with remorse to such an extent that he is prepared to put an end to his life The Hero prevents him from doing that and with the permission of his father, who just then arrives with his wife and daughter-in-law, advises Garuda to practise Ahimsā in future The Hero then expires and Garuda hurries up to heaven to bring nectar to revive Jīmūta-vāhana and all the serpents also whom he had eaten In the meanwhile, just as all of them are thinking of mounting the funeral pyre, Gaurī makes her appearance, revives Jīmūtavāhana, installs him as the Emperor, and gives him valuable presents. Garuda also sends a shower of Amrta reviving all the dead serpents, and thus ultimately the unprecedented sacrifice of Jīmūtavāhana brings in its just reward The drama thus teaches the noble principle of complete self-sacrifice It is easy to find fault with

Jīmūtavāhana's action and people would be found in this strange world of ours, who in the plenitude of their wisdom, would point to his sins of commission and omission, and would also suggest other means which he ought to have employed to achieve his object It would be still easier to dub Jīmūtavāhana a mere fanatic It must be remembered however, that it is the occasional rising up of noble souls like Jīmūtavāhana that makes this world worth living in It is suffering that ultimately conquers. Christ suffered at the cross for the sake of humanity and the crucification of Christ, none can deny, is his most splendid triumph The suffering must, of course, be spontaneous, untainted by any ignoble considerations, and it would hit its mark in the end. The victory achieved by suffering and love is by far the more permanent than what would be achieved by big battalions on whose side God is erroneously supposed to be

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APPENDIX A

Definitions of some dramatic terms.

अङ्कः- प्रत्यक्षनेतृचरितो रसभावसमुज्ज्वलः ।
भवेदगूढशब्दार्थः क्षुद्रचूर्णकसंयुतः ॥
विच्छिन्नावान्तरैकार्थः किञ्चित्संलग्नबिन्दुकः ।
युक्तो न बहुभिः कार्यैर्बीजसंहृतिमान्न च ॥
नानाविधानसंयुक्तो नातिप्रचुरपद्यवान् ।
आवश्यकानां कार्याणामविरोधाद्विनिर्मितः ॥
नानेकदिननिर्वर्त्यकथया संप्रयोजितः ।
आसन्ननायकः पात्रैर्युतस्त्रिचतुरैस्तथा ॥
दूराह्वानं वधो युद्धं राज्यदेशादिविप्लवः ।
विवाहो भोजनं शापोत्सर्गौ मृत्यू रत तथा ॥
दन्तच्छेद्यं नखच्छेद्यमन्यद्व्रीडाकरं च यत् ।
शयनाधरपानादि नगराद्यवरोधनम् ॥
स्नानानुलेपने चैभिर्वर्जितो नातिविस्तरः ।
देवीपरिजनादीनाममात्यवणिजामपि ॥
प्रत्यक्षचित्रचरितैर्युक्तो भावरसोद्भवैः ।
अन्तनिष्क्रान्तनिखिलपात्रोऽङ्क इति कीर्तितः ॥

(*Sāhityadarpana* VI)

अपवारितम्-रहस्य कथ्यतेऽन्यत्र परावृत्त्यापवारितम् । (*Dasarūpa* I)

(*Rasārnava* III)

... ... तद्भवेदपवारितम्
रहस्य तु यदन्यस्य परावृत्त्य प्रकाश्यते ॥ (*Sāhitya* VI)

आमुखम् or प्रस्तावना-
नटी विदूषको वापि पारिपार्श्वक एव च ॥
सहिताः सूत्रधारेण संलापं यत्र कुर्वते ।
चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।
आमुख्य (ख) तत्तु विज्ञेय बुधैः प्रस्तावनापि सा ॥
आमुख्यस्य त्रयो भेदा बीजांशेपूपजायते ।
काल प्रवृत्तमाश्रित्य सूत्रधृग्यत्र वर्णयेत् ॥

[illegible] ।
[illegible] ।
[illegible] कथोद्घात [illegible] ।
[illegible] ।
[illegible] प्रयोगातिशयो [illegible]
[illegible]

[illegible] ॥
[illegible] ।
प्रस्तावना [illegible] कथोद्घात [illegible] ।
प्रयोगातिशय [illegible] ।
[illegible] ॥
[illegible] कथोद्घातो [illegible] ।
[illegible] प्रवृत्तकम् ॥
[illegible] ।
[illegible] प्रयोगातिशयो [illegible] ॥

The definition of [illegible] given in the *S[illegible]* is practically the same as given in the *A[illegible]* The divisions of Prastāvanā are however given to be five instead of three The two more divisions added by the *S[illegible]* are given in the *Lasarūpa* under the thirteen [illegible]

उद्घात्यक कथोद्घात प्रयोगातिशयस्तथा ।
प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदः ॥
पदानि त्वगतार्थानि तदर्थगतये नराः ।
योजयन्ति पदैरन्यैः स उद्घात्यक उच्यते ॥
सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा ।
भवेत् पात्रप्रवेशश्चेत् कथोद्घातः स उच्यते ॥
यदि प्रयोग एकस्मिन् प्रयोगोऽन्यः प्रयुज्यते ।
तेन पात्रप्रवेशश्चेत्प्रयोगातिशयस्तदा ॥
कालं प्रवृत्तमाश्रित्य सूत्रधृग् यत्र वर्णयेत् ।
तदाश्रयस्य पात्रस्य प्रवेशस्तत्प्रवर्तकम् ॥
यत्रैकत्र समावेशात् कार्यमन्यत्प्रसाध्यते ।
प्रयोगे खलु तज्ज्ञेयं नाम्नावलगितं बुधैः ॥

The Prastāvanā of *[illegible]* would be either of the [illegible] or [illegible] type

The [illegible] gives only three divisions of आमुख as in *[illegible]*, but it gives Prastāvanā and Sthāpanā as the two varieties of Amukha

सूत्रधारो नटीं ब्रूते स्वकार्यं प्रति युक्तितः ।
प्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखमीरितम् ॥
[illegible] कथोद्घातः प्रवर्तकः ।
प्रयोगातिशयश्चेति ....॥
प्रस्तावना स्थापनेति द्विधाप्यादिदमामुखम् ॥
विदूषकनटीपारिपार्श्विकैः सह [illegible] ।
[illegible]सहितान्यामुखाङ्गानि सूत्रकृत् ॥
योजयेद् यत्र नान्द्यन्ते सा प्रस्तावना स्मृता ।
[illegible]मेतेषां च्यविस्तरैः ॥
सूत्रधारो यत्र नटीविदूषकनटादिभिः ।
[illegible] प्रस्तुत चार्थमाक्षिपेत् स्थापना हि सा ॥ (*Rasār-rnavasudhākara* III)

कञ्चुकी—अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः ।
सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते ।
जरावैक्लव्ययुक्तेन विशेद्गात्रेण कञ्चुकी ॥ (*Nātyaśāstra*)

ये नित्य सत्यसंपन्ना कामदोषविवर्जिताः ।
ज्ञानविज्ञानकुशलाः कञ्चुकीयास्तु ते स्मृताः ॥ (*Mātr-guptācārya*)

गण्डः—गण्ड प्रस्तुतसंबन्धि भिन्नार्थ सहसोदितम् । (*Daśarūpa* III)
गण्ड· प्रस्तुतसंबन्धि भिन्नार्थं सत्वर वचः । (*Sāhitya* VI)

जनान्तिकम्—त्रिपताककरेणान्यानपवार्यान्तरा कथाम् ।
अन्योन्यामन्त्रण यत्स्याज्जनान्ते तज्जनान्तिकम् ॥
(*Daśarūpa* III)

The same definition is given in *Sāhitya* VI and *Rasārnavasudhākara*. जनान्तिकम् is the same as अपवारितम् for all practical purposes The difference lies in the manner in which the statement in question is made.

नाटकम्--नाटकं ख्यातवृत्तं स्यात् पञ्चसन्धिसमन्वितम् ।
and विलासर्द्ध्यादिगुणवद्युक्तं नानाविभूतिभिः ।
नायकः--सुखदुःखसमुद्भूतिनानारसनिरन्तरम् ।
पञ्चादिका दशपरास्तत्राङ्काः परिकीर्तिताः ॥
प्रख्यातवंशो राजर्षिर्धीरोदात्तः प्रतापवान् ।
दिव्योऽथ दिव्यादिव्यो वा गुणवान् **नायको** मतः ॥
एक एव भवेदङ्गी शृङ्गारो वीर एव वा ।
अङ्गमन्ये रसाः सर्वे कार्यो निर्वहणेऽद्भुतम् ॥
चत्वारः पञ्च वा मुख्याः कार्यव्यापृतपूरुषाः ।
गोपुच्छाग्रसमाग्रं तु बन्धनं तस्य कीर्तितम् ॥ (*Sāhitya* VI)
नेता विनीतो मधुरस्त्यागी दक्षः प्रियंवदः ।
रक्तलोकः शुचिर्वाग्मी रूढवंशः स्थिरो युवा ॥
बुद्ध्युत्साहस्मृतिप्रज्ञाकलामानसमन्वितः ।
शूरो दृढश्च तेजस्वी शास्त्रचक्षुश्च धार्मिकः ॥
महासत्त्वोऽतिगम्भीरः क्षमावानविकत्थनः ।
स्थिरो निगूढाहङ्कारो धीरोदात्तो दृढव्रतः ॥ (*Laśarūpa*)
नान्दी—नान्दी कृता मया पूर्वमाशीर्वचनसंयुता ।
अष्टाङ्गपदसंयुक्ता विचित्रा वेदनिर्मिता ॥
सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः ।
नान्दीं पदैर्द्वादशभिरष्टभिर्वाप्यलंकृताम् ॥ (*Nāṭyaśāstra*)
देवतानां नमस्कारो गुरूणामपि च स्तुतिः ।
गोब्राह्मणनृपादीनामाशीर्वादादि गीयते ॥
(*Agnipurāṇa* 338 9)
आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥
मङ्गल्यशङ्खचन्द्राब्जकोककैरवशंसिनी ।
पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥ (*Sāhitya* VI)
प्रस्तावनायास्तु मुखे **नान्दी** कार्या शुभावहा ।
आशीर्नमस्क्रियावस्तुनिर्देशान्यतमा स्मृता ॥
चन्द्रनामाङ्किता प्रायो मङ्गलार्थपदोज्ज्वला ॥
अष्टाभिर्दशभिः श्रेष्ठा सेयं द्वादशभिः पदैः ।
समैर्वा विषमैर्वापि प्रयोज्येत्यपरे जगुः ॥
(*Rasārṇavasudhākara*)

प्रशस्तपदविन्यासा चन्द्रसंकीर्तनान्विता ।
आशीर्वादपरा **नान्दी** योज्येवं मङ्गलान्विता ॥

काचिद् द्वादशपदा नान्दी काचिदष्टपदा तथा ।
सूत्रधारः पठेदेना मध्यमं स्वरमाश्रितः ॥

चन्द्रसंकीर्तनं यत्र तदधीनो रसो मतः ।
प्रीते चन्द्रमसि स्फीता रसश्रीरिति मालुकिः ॥ (*Saṁgīta-sarvasva*)

नेपथ्यम्–कुशीलवकुटुम्बस्य स्थली **नेपथ्य**मुच्यते ।

पताकास्थानकम् प्रस्तुतागन्तुभावस्य वस्तुनोऽन्योक्तिसूचकम् ।

पताकास्थानकं तुल्यसंविधानविशेषणम् ॥ (*Daśarūpa* I)

यत्रार्थे चिन्तितेऽन्यस्मिन् तल्लिङ्गोऽन्यः प्रयुज्यते ।
आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥

सहसैवार्थसंपत्तिर्गुणवत्युपचारतः ।
पताकास्थानकमिदं प्रथमं परिकीर्तितम् ।

वचः सातिशयश्लिष्टं नानाबन्धसमाश्रयम् ।
पताकास्थानकमिदं द्वितीयं परिकीर्तितम् ॥

अर्थोपक्षेपकं यत्तु लीनं सविनयं भवेत् ।
श्लिष्टप्रत्युत्तरोपेतं तृतीयमिदमुच्यते ॥

द्व्यर्थो वचनविन्यासः सश्लिष्टः काव्ययोजितः ।
प्रधानार्थान्तरापेक्षी पताकास्थानकं परम् ॥ (*Sāhitya* IV)

प्रकाशम् । सर्वश्राव्यं **प्रकाशं** स्यादश्राव्यं **स्वगतं** मतम् ।
and (*Daśarūpa* I)

स्वगतम् । अश्राव्यं खलु यद्वस्तु तदिह **स्वगतं** मतम् ।
(or आत्मगतम्) सर्वश्राव्यं प्रकाशं स्यात् ... ... (*Sāhitya* VI)

प्रवेशकः–द्वेधा विभागः कर्तव्यः सर्वस्यापीह वस्तुनः ।
and सूच्यमेव भवेत्किंचिद्दृश्यश्रव्यमथापरम् ॥

विष्कम्भकः–अर्थोपक्षेपकैः सूच्यं पञ्चभिः प्रतिपादयेत् ।
विष्कम्भचूलिकाङ्कास्याङ्कावतारप्रवेशकैः ॥

नीरसोऽनुचितस्तत्र संसूच्यो वस्तुविस्तरः ।
दृश्यस्तु मधुरोदात्तरसभावनिरन्तरः ॥

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षेपार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः ॥
एकानेकृतः शुद्धः संकीर्णो नीचमध्यमैः ।
तद्वदेवानुदात्तोक्त्या नीचपात्रप्रयोजितः ॥
प्रवेशोऽङ्कद्वयस्यान्तः शेषार्थस्योपसूचकः । (Daśarūpa I)
वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ।
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ॥
शुद्धः स्यात्स तु संकीर्णो नीचमध्यमकल्पितः ।
प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥ (Sāhitya VI)

विटः, विदूषकः शृङ्गारस्य सहाया विटचेटविदूषकाद्याः स्युः ।
and चेटः—भक्ता नर्मसु निपुणाः कुपितवधूमानभञ्जनाः शुद्धाः ॥
संभोगहीनसंपद्विटस्तु धूर्तः कलैकदेशज्ञः ।
वेशोपचारकुशलो वाग्मी मधुरोऽथ बहुमतो गोष्ठ्याम् ॥
कुसुमवसन्ताद्यभिधः कर्मवपुर्वेषभाषाद्यैः ।
हास्यकरः कलहरतिर्विदूषकः स्यात्स्वकर्मज्ञः ॥
उत्तमाः पीठमर्दाद्या मध्यौ विटविदूषकौ ।
तथा शकारचेटाद्या अधमाः परिकीर्तिताः ॥ (Sāhitya III)
एकविद्यो विटश्चान्यो हासकृच्च विदूषकः । (Daśarūpa)
विकृताङ्गवचोवेशैर्हास्यकारी विदूषकः ।

सूत्रधारः— नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते ॥
आसूत्रयन् गुणान् नेतुः कवेरपि च वस्तुनः ।
रङ्गप्रसाधनप्रौढः सूत्रधार इहोदितः ॥
नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्सबीजकम् ।
रङ्गदैवतपूजाकृत् सूत्रधार उदीरितः ॥
वर्तनीयकथासूत्रं प्रथमं येन सूच्यते ।
रङ्गभूमिं समासाद्य सूत्रधारः स उच्यते ॥

APPENDIX B

(The story of Jīmūtavāhana as given in the *Kathāsaritsāgara* in the 23rd तरङ्ग of the शशाङ्कवतीलम्बक)

Pp 441–447, Nirnayasagar edition.

त्रयोविंशस्तरङ्गः

(षोडशो वेतालः)

अथ गत्वा पुनः स्कन्धे वेतालं शिंशपाद्रुमात् ।
स त्रिविक्रमसेनस्तमादायोद्चलत्ततः ॥ १

आगच्छन्तं च तं भूप स वेतालोऽब्रवीत्पुनः ।
राजञ्शृणु कथामेकामुदारां कथयामि ते ॥ २

अस्तीह हिमवान्नाम नगेन्द्रः सर्वरत्नभूः ।
यो गौरीगङ्गयोस्तुल्यः प्रभवो हरकान्तयोः ॥ ३

शूरासंस्पृष्टपृष्ठश्च यो मध्ये कुलभूभृताम् ।
अभिमानोन्नतः सत्यं गीयते भुवनत्रये ॥ ४

तस्यास्ति सानुन्यन्वर्थं तत्काञ्चनपुरं पुरम् ।
न्यासीकृतमिवार्केण रश्मिवृन्दं विभाति यत् ॥ ५

जीमूतकेतुरित्यासीत्तस्मिन्पुरवरे पुरा ।
विद्याधरेश्वरः श्रीमान्मेराविव शतक्रतुः ॥ ६

तस्यासीत्स्वगृहोद्याने कल्पवृक्षोऽन्वयागतः ।
यथार्थनामा प्रथितो यो मनोरथदायकः ॥ ७

तं प्रार्थ्य देवतात्मानं स राजा तत्प्रसादतः ।
प्राप जातिस्मरं पुत्रं बोधिसत्त्वांशसंभवम् ॥ ८

दानवीरं महासत्त्वं सर्वभूतानुकम्पिनम् ।
गुरुशुश्रूषणपरं नाम्ना जीमूतवाहनम् ॥ ९

संप्राप्तयौवनं तं च यौवराज्येऽभिषिक्तवान् ।
तनयं प्रेरितः सद्भिस्तद्गुणैः सचिवैश्च सः ॥ १०

यौवराज्यस्थितश्चैष जातु जीमूतवाहनः ।
हितैषिभिरुपागत्य जगदे पितृमन्त्रिभिः ॥ ११

देव कल्पतरुर्योऽयमस्ति वः सर्वकामदः ।
अधृष्यः [illegible] पूज्यः सदा तव ॥ १२

नास्मिन्स्तानि हि शक्रोऽपि यातेन स्थानतुर्नोऽर्थ ।
एतच्छ्रुत्वा स जीमूतवाहनोऽन्तरचिन्तयत् ॥ १३

अहो बतेदृशमिमं मराप्यामरपादपम् ।
नासादितं किमप्यस्मात्पूर्वैरस्माकं फलम् ॥ १४

केवलं कैश्चिदप्यर्थितं कृपणोचितम् ।
आत्मा चैव महात्मा च नीतौ द्वावपि लाघवम् ॥ १५

तदहं साधयिष्यामि काममस्मान्मनोगतम् ।
इति निश्चित्य स ययौ महासत्त्वोऽन्तिकं पितुः ॥ १६

तत्र सुविहिताशेषशुश्रूषापरितोषितम् ।
सुखासीनं तमेकान्ते पितरं स व्यजिज्ञपत् ॥ १७

तात त्वमेव जानासि यदेतस्मिन्भवाम्बुधौ ।
अशरीरमिदं सर्वं वीचिविभ्रमचञ्चलम् ॥ १८

विशेषेणाचिरस्थायिप्रकाशप्रविलायिनी ।
सन्ध्या विद्युच्च लक्ष्मीश्च दृष्टा कुत्र कदा स्थिरा ॥ १९

एकः परोपकारस्तु संसारेऽस्मिन्ननश्वरः ।
यो धर्मयशसी सूते युगान्तशतसाक्षिणी ॥ २०

तत्तात क्षणिकेष्वेषु भोगेष्वस्माभिरीदृशः ।
एष कल्पतरुः कस्य कृते मोघोऽभिरक्ष्यते ॥ २१

येषां मम ममेत्येवमाग्रहेणैष रक्षितः ।
पूर्वैस्ते कुत्र कुत्रायं तेषां कस्त्वेष कोऽस्य वा ॥ २२

तस्मात्परोपकारैकफलसिद्धयै त्वदाज्ञया ।
तातैनं विनियुञ्जेऽहं कामदं कल्पपादपम् ॥ २३

एवमस्त्विति पित्रा च दत्तानुज्ञोऽथ तेन सः ।
जीमूतवाहनो गत्वा कल्पद्रुममुवाच तम् ॥ २४

अभीष्टाः पूरिताः कामाः पूर्वेषां देव नस्त्वया ।
तन्ममैकमिमं काममनन्यं परिपूरय ॥ २५

अदरिद्रां यथा पृथ्वीमिमां द्रक्ष्ये तथा कुरु ।
भद्रं ते व्रज दत्तोऽसि लोकायार्थार्थिने मया ॥ २६

इत्युक्तवति जीमूतवाहने रचिताञ्जलौ ।
त्यक्तस्त्वयैष जातोऽस्मीत्युदभूद्वाक्तरोस्ततः ॥ २७

क्षणाच्चोत्पत्य स दिवं कल्पवृक्षस्तथा वसु ।
ववर्ष भुवि नैवासीत्कोऽप्यस्यां दुर्गतो यथा ॥ २८

ततस्तस्य तया तीव्रसर्वसत्त्वानुकम्पया ।
जीमूतवाहनस्यात्र त्रैलोक्ये पप्रथे यशः ॥ २९

तेन तद्गोत्रजाः सर्वे मात्सर्यादसहिष्णवः ।
तं लोकसात्कृतार्तिघ्नकल्पवृक्षविनाकृतम् ॥ ३०

जेयं सपितृकं मत्वा संभूय कृतनिश्चयाः ।
द्राय समनह्यन्त तद्राज्यापजिहीर्षया ॥ ३१

तद्दृष्ट्वा प्रह पितरं स्वं स जीमूतवाहनः ।
तात कस्यापरस्यास्ति शक्तिस्त्वयि धृतायुधे ॥ ३२

किं त्वस्य पापकस्यार्थे शरीरस्य विनाशिनः ।
हत्वा बन्धून्कृपणो राज्यं को नाम वाञ्छति ॥ ३३

तत्किं राज्येन नः कार्यं गत्वान्यत्र क्वचिद्वयम् ।
धर्ममेव चरिष्यामो लोकद्वयसुखावहम् ॥ ३४

मोदन्तां कृपणा एते दायादा राज्यलोलुपाः ।
इत्युक्तवन्तं जीमूतकेतुस्तं स पिताब्रवीत् ॥ ३५

अहं त्वदर्थमिच्छामि राज्यं पुत्र त्वमेव चेत् ।
तज्जहासि कृपाविष्टस्तन्मे वृद्धस्य तेन किम् ॥ ३६

एवं कृताभ्यनुज्ञेन पित्रा मात्रा च सोऽन्वितः ।
मलयाद्रिमगात्त्यक्तराज्यो जीमूतवाहनः ॥ ३७

तत्र चन्दनसच्छन्नवहन्निर्झरकन्दरे ।
शुश्रूषमाणः पितरं स तस्थौ कल्पिताश्रमः ॥ ३८

मित्रं चास्यात्र सपेदे मित्रावसुरिति श्रुतः ।
विश्वावसोः सुतः सिद्धराजस्यैतन्निवासिनः ॥ ३९

एकदा चात्र स भ्राम्यन्विवेशोपवनस्थितम् ।
द्रष्टुमायतनं देव्या गौर्या जीमूतवाहनः ॥ ४०

तत्रोपवीणयन्तीं च ददर्श वरकन्यकाम् ।
सखीजनान्वितां शैलतनयाराधनोद्यताम् ॥ ४१

आकर्ण्यमानसंगीतमञ्जुवीणारवां मृगैः ।
दृष्टलोचनलावण्यलज्जितैरिव निश्चलैः ॥ ४२

दधता तारकं रम्यमर्जुनेन महन्मुदा ।
पाण्डवीयामिव चमूं कर्णमूलं शिखण्डिना ॥ ४३

परस्परविमर्देन मुनेन्द्रोऽयं तपोवनम् ।
अनुभाविव याऽऽक्रान्तो विभ्रमो नवगो नवो ॥ ४४

धातुर्घटयतो मुग्धिनिर्माणेव निपातिते ।
वर्त्मसमाङ्गुलीनुष्टे मध्ये क्षामतनोरिव ॥ ४५

दृष्ट्या च तया तत्र सोऽभज्जीमूतवाहनः ।
तन्व्या मुनिनाचित्तोऽन्तर्दृष्टिमार्गप्रविष्टया ॥ ४६

नापि स मुनितोद्यान दृष्टोत्कण्ठाभिकाङ्क्षम् ।
कामाङ्गदाहवेगम्याहृतं मधुमिवाश्रितम् ॥ ४७

तथानुरागविवशा भेजे कन्या विहस्तताम् ।
यथा सखीव वीणान्या स्थाकुलालापतां ययौ ॥ ४८

ततः स पप्रच्छ सखीं तस्या जीमूतवाहनः ।
किं धन्यं नाम तस्या नेऽपि वंशोऽलङ्कृतोऽनया ॥ ४९

तच्छ्रुत्वा ता सखी प्राह नाम्ना मलयवत्यसौ ।
मित्रावसुस्वसा सिद्धराजविश्वावसोः सुता ॥ ५०

एवमुक्त्वा तद्हृद्या सा न जीमूतवाहनम् ।
नामान्वयौ च पृष्ट्वास्य मुनिपुत्र सहागतम् ॥ ५१

तां ब्रवीति स्म मलयवतीं स्मितमितास्मरम् ।
सखि विद्याधरेन्द्रस्य नास्यातिथ्यं करोषि किम् ॥ ५२

जगत्पूज्योऽतिथिर्ह्येष प्राप्त इत्युदिते तया ।
साभूद्विद्याधरसुता तूष्णीं लज्जानतानना ॥ ५३

लज्जावतीयं मत्तोऽर्घ्यं गृह्यतामिति वादिनी ।
एकाथ तत्सखी तस्मै साघ्र्यां मालामुपानयत् ॥ ५४

स चाद्रापिव जीमूतवाहन प्रेमनिर्भरः ।
कण्ठे मलयवत्यास्तां मालां तस्या समर्पयत् ॥ ५५

सापि तिर्यक्प्रसृतया पश्यन्ती स्निग्धया दृशा ।
नीलोत्पलमयीं मालामिव तस्मिन्न्यवेशयत् ॥ ५६

इत्यन्योन्यकृताशब्दस्वयंवरविशेषयोः ।
तयोरेत्य जगादैका चेटी ता सिद्धकन्यकाम् ॥ ५७

जननी राजपुत्रि त्वां स्मरत्यागच्छ माचिरम् ।
तच्छ्रुत्वाकृष्य कामेषुकीलितामिव कृच्छ्रतः ॥ ५८

सोत्कां प्रियमुखाद्दृष्टिं कथंचित्सा ययौ गृहम् ।
जीमूतवाहनोऽप्यागात्तद्गतात्मा स्वमाश्रमम् ॥ ५९

साथ स्वां जननीं दृष्ट्वा प्राणेशविरहातुरा ।
गत्वा मलयवत्याशु पपात शयनीयके ॥ ६०

अथान्तर्गतकामाग्निधूमेनेवाविलेक्षणा ।
अश्रुधाराः प्रमुञ्चन्ती संतापक्वथिताङ्गका ॥ ६१

सखीभिश्चन्दनोल्लिप्ता वीजिता चाब्जिनीदलैः ।
रतिं न भेजे शयने नाङ्के सख्या न भूतले ॥ ६२

गतेऽथ वासरे क्वापि रक्तया सह सन्ध्यया ।
हसत्प्राचीमुखं चन्द्रे समाक्रम्य च चुम्बति ॥ ६३

स्मरेण प्रेर्यमाणापि दूतीसंप्रेषणादि सा ।
लज्जया नाशकत्कर्तुं जीवितस्पृहयोज्झिता ॥ ६४

निनाय च निशामिन्दुविषमामब्जिनीव ताम् ।
बद्धमोहालिपटले हृदि संकोचमेत्य सा ॥ ६५

तावच्च तद्वियोगार्तः सोऽपि जीमूतवाहनः ।
शयनस्थोऽपि पतितो हस्ते कुसुमधन्वनः ॥ ६६

नूतनोद्भिन्नरागोऽपि प्रोन्मिषत्पाण्डुरच्छविः ।
ह्रीमूकोऽपि वदन्पीडां कामजामनयन्निशाम् ॥ ६७

प्रातश्चात्युत्सुको भूयस्तद्गौर्यायतनं ययौ ।
यत्र दृष्टाभवत्तेन सा सिद्धाधिपपुत्रिका ॥ ६८

तत्र तेन स मित्रेण मुनिपुत्रेण पृष्ठतः ।
आगत्याश्वास्यते यावन्मदनानलविह्वलः ॥ ६९

तावत्तत्रैव साप्यागान्निर्गत्यैकैव निर्जने ।
गुप्तं मलयवत्यात्मत्यागाय विरहासहा ॥ ७०

अलक्षयन्ती कान्तं स्वं पादपान्तरितं च सा ।
उदश्रुलोचना बाला देवीं गौरीं व्यजिज्ञपत् ॥ ७१

त्वद्भक्त्या देवि संवृत्ता नास्मिञ्जन्मनि चेन्मम ।
जीमूतवाहनो भर्ता तद्भूयात्सोऽन्यजन्मनि ॥ ७२

इत्युक्त्वा रचयामास स्वोत्तरीयेण तत्क्षणम् ।
अशोकतरुशाखायां पाशं सा गिरिजाग्रतः ॥ ७३

हा नाथ विश्वविख्यातकरुणेनापि न त्वया ।
कथमस्मि परित्राता देव जीमूतवाहन ॥ ७४

एवमुक्त्वा गले यावत्सा तं पाशं नियच्छति ।
उच्चचार दिवस्तावद्भारती देव्युदीरिता ॥ ७५

पुत्रि मा साहसं कार्षीश्चक्रवर्ती पतिस्तव ।
विद्याधरेन्द्रो जीमूतवाहनो हि भविष्यति ॥ ७६

इत्युक्तवत्यां देव्या न श्रुत्वेव सवयस्यकः ।
जीमूतवाहनो हृष्टः प्रियामुपजगाम ताम् ॥ ७७

सैष देव्या वरः पश्य वितीर्णः सत्य एव ते ।
इति जल्पति चार्त्तां तां तन्मित्रे मुनिपुत्रके ॥ ७८

जीमूतवाहनस्तत्तद्ब्रुवन्प्रणयपेशलम् ।
स्वहस्तेनैव तं तस्याः कण्ठात्पाशमपानयत् ॥ ७९

ततोऽकस्मात्सुधावर्षमिव मन्वानयोस्तयोः ।
भुवं मलयवत्यां च लिखन्त्यां ह्रीतया दृशा ॥ ८०

चिन्वानागत्य सहसा सखी हृष्टा जगाद ताम् ।
सखि कल्याणिनी दिष्ट्या वर्धसेऽभीष्टसिद्धितः ॥ ८१

अद्यैव हि महाराजस्तव विश्वावसुः पिता ।
कुमारमित्रावसुना विज्ञप्तः संनिधौ मम ॥ ८२

इहागतो जगन्मान्यस्तात कल्पतरुप्रदः ।
विद्याधरेन्द्रतनयो योऽयं जीमूतवाहनः ॥ ८३

अतिथित्वात्स नः पूज्यो वरश्चान्यो न तादृशः ।
तस्मान्मलयवत्यासौ कन्यारत्नेन पूज्यताम् ॥ ८४

तथेति श्रद्दिते राज्ञा भ्राता मित्रावसुः स ते ।
तादर्थ्येन महाभागस्यास्याश्रमपदं गतः ॥ ८५

जाने सद्यश्च भावी ते विवाहस्तत्स्वमन्दिरम् ।
आयाहि यातु चैषोऽपि महाभागः स्वमास्पदम् ॥ ८६

इत्युक्ता सा तया सख्या राजपुत्री शनैस्ततः ।
ययौ सहर्षा सोत्का च मुहुर्वलितकंधरा ॥ ८७

जीमूतवाहनोऽप्याशु गत्वा स्वाश्रममागतात् ।
मित्रावसोर्यथाभीष्टं कार्यं श्रुत्वाभिनन्द्य च ॥ ८८

जातिस्मरः समाचख्यौ तस्मै स्वं पूर्वजन्म सः ।
यत्र मित्रं स तस्यासीत्सा च भार्यैव तत्स्वसा ॥ ८९

ततो मित्रावसुः प्रीतस्तात्पित्रोः परितुष्यतोः ।
आवेद्य गत्वा पितरौ कृतार्थः स्वावनन्दयत् ॥ ९०

निनाय च तदैव स्वान्गृहाज्जीमूतवाहनम् ।
चक्रे चोत्सवसंभारं स्वसिद्ध्युचितवैभवम् ॥ ९१

तस्मिन्नेव च धन्येऽह्नि तस्य विद्याधरप्रभोः ।
स्वसुर्मलयवत्याश्च विवाहं समपादयत् ॥ ९२

ततो नवोढया साकं तया जीमूतवाहनः ।
तस्थौ मलयवत्या स तत्र सिद्धमनोरथः ॥ ९३

एकदा कौतुकाच्चात्र स मित्रावसुना सह ।
मलयाद्रौ भ्रमन्नब्धेर्वेलावनमुपेयिवान् ॥ ९४

तत्रास्थिराशीन्सुबहून्दृष्ट्वा मित्रावसुं स तम् ।
केषामेतेऽस्थिसंघाताः प्राणिनामिति पृष्टवान् ॥ ९५

ततो मित्रावसुः श्यालस्तं कारुणिकमब्रवीत् ।
शृणु वृत्तान्तमत्रेमं संक्षेपाद्वर्णयामि ते ॥ ९६

नागमाता पुरा कद्रूर्विनतां तार्क्ष्यमातरम् ।
निनाय किल दासत्वं सव्याजपणनिर्जिताम् ॥ ९७

तेन वैरेण गरुडस्तान्मुमोच्यापि मातरम् ।
बली भक्षयितुं नागान्कद्रूपुत्रान्प्रचक्रमे ॥ ९८

सदा प्रविश्य पातालं सोऽथ कांश्चिज्जघास तान् ।
कांश्चिन्ममर्द केचित्तु स्वयं त्रासाद्विपेदिरे ॥ ९९

तद्दृष्ट्वैकपदे सर्वक्षयमाशङ्क्य नागराट् ।
वासुकिः प्रार्थनापूर्वं तार्क्ष्यस्य समयं व्यधात् ॥ १००

एकमेकमहं नागमाहारार्थं खगेन्द्र ते ।
प्रत्यहं प्रेषयाम्यत्र पुलिने दक्षिणोदधेः ॥ १०१

त्वया तु न प्रवेष्टव्यं पातालेऽस्मिन्कथंचन ।
को हि स्वार्थो विनष्टेषु नागेष्वेकपदे तव ॥ १०२

इत्युक्ते नागराजेन समयं प्रत्यपद्यत ।
स्वार्थदर्शी तथेत्येव गरुडो गुरुविक्रमः ॥ १०३

ततःप्रभृति चैकैकं नागं भुङ्क्ते दिने दिने ।
वासुकिप्रेषितं सोऽत्र नगेन्द्रः पुलिनेऽम्बुधेः ॥ १०४

अतस्तद्भक्ष्यमाणानां नागानामस्थिसंचयाः ।
एतेऽत्र गिरिशृङ्गाभा वृद्धिं कालक्रमाद्गताः ॥ १०५

इति मित्रावसोर्वक्त्रात्तद्दुःखो निशम्य सः ।
निजगाद दयाधैर्यनिधिर्जीमूतवाहनः ॥ १०६

शोच्यः स वासुकी राजा यः स्वहस्तेन विद्विषे ।
उपहारीकरोति स्वाः प्रजाः क्लीबो दिने दिने ॥ १०७

धृताननसहस्रः सन्नेकेनाप्याननेन सः ।
मामादौ भुङ्क्ष्व तार्क्ष्येति भाषितुं नाशकत्कथम् ॥ १०८

कथं चाभ्यर्थयामास निःसत्त्वः स्वकुलक्षयम् ।
तार्क्ष्यं नागाङ्गनाक्रन्दनित्याकर्णननिर्घृणः ॥ १०९

तार्क्ष्योऽपि काश्यपिर्वीरः कृष्णाधिष्ठानपावनः ।
ईदृशं कुरुते पापमहो मोहस्य गाढता ॥ ११०

इत्युक्त्वा स महासत्त्वो हृदि चक्रे मनोरथम् ।
अप्यसारेण देहेन सारमत्राप्नुयामहम् ॥ १११

एकस्याप्यद्य नागस्य कुर्यां जीवितरक्षणम् ।
अबान्धवस्य भीतस्य दत्त्वात्मानं गरुत्मते ॥ ११२

इति संचिन्तयत्येव तस्मिञ्जीमूतवाहने ।
मित्रावसोः पितुः पार्श्वात्क्षत्ताह्वानार्थमाययौ ॥ ११३

व्रज त्वमहमेष्यामि पश्चादिति ततश्च तत् ।
मित्रावसुं स जीमूतवाहनो व्यसृजद्गृहम् ॥ ११४

गते तस्मिन्स चात्रैको वाञ्छितार्थोन्मुखो भ्रमन् ।
कृपालुरशृणोद्दूरात्करुणं रुदितध्वनिम् ॥ ११५

गत्वा ददर्श चोत्तुङ्गशिलातलसमीपगम् ।
युवानमेकं पुरुषं दुःखितं सुन्दराकृतिम् ॥ ११६

पुंसा राजभटेनेव त्यक्तमानीय तत्क्षणम् ।
निवर्तयन्तं रुदतीं वृद्धां सानुनयं स्त्रियम् ॥ ११७

कोऽयं स्यादिति यावच्च जिज्ञासुः सोऽत्र तिष्ठति ।
करुणाकुलितश्छन्नः शृण्वञ्जीमूतवाहनः ॥ ११८

तावत्सा तत्र वृद्धा स्त्री दुःखभारातिपीडिता ।
प्रावर्तत युवानं तं दृष्ट्वा दृष्ट्वानुशोचितुम् ॥ ११९

हा शङ्खचूड हा दुःखशतसमाप्त हा गुणिन् ।
कुलैकतन्तो हा पुत्र क्व त्वां द्रक्ष्याम्यहं पुनः ॥ १२०

वत्स त्वन्मुखचन्द्रेऽस्मिन्गतेऽस्तं स पिता तव ।
शोकान्धकारपतितः कथं वृद्धो भविष्यति ॥ १२१

अथार्ककरसंस्पर्शादङ्गं दूयेत यत्तव ।
कथं शक्ष्यति तत्सोढुं तार्क्ष्यभक्षणजां रुजम् ॥ १२२

विस्तीर्णे नागलोकेऽपि धात्रा नागाधिपेन च ।
लब्धस्त्वं किमभव्याया विचित्यैकसुतो मम ॥ १२३

इति तां विलपन्तीं च स युवा तनयोऽब्रवीत् ।
दुःखार्तमपि मामम्ब किं दुःखयसि हा भृशम् ॥ १२४

निवर्तस्व गृहानेष प्रणामः पश्चिमस्तव ।
इहागमनवेला हि भवेज्जातु गरुत्मतः ॥ १२५

तच्छ्रुत्वा हा हतास्मीह को मे पास्यति पुत्रकम् ।
इति चक्रन्द सा वृद्धा दिक्षु क्षिप्तार्तलोचना ॥ १२६

तावच्च बोधिसत्त्वांशः स तज्जीमूतवाहनः ।
श्रुत्वा दृष्ट्वा च कृपया गाढाक्रान्तो व्यचिन्तयत् ॥ १२७

हन्तायं शङ्खचूडाख्यो नागो वासुकिना बत ।
आहारहेतोस्तार्क्ष्यस्य तपस्वी प्रेषितोऽधुना ॥ १२८

इयं चैतस्य जननी स्नेहेनेहान्वगागता ।
एतदेकसुता वृद्धा दुःखदीनप्रलापिनी ॥ १२९

तदेनमेकमार्तं चेद्देहेनैकान्तनाशिना ।
रक्षामि नामुना नागं तन्मे धिग्जन्म निष्फलम् ॥ १३०

इत्यालोच्योपगम्यैव मुदा जीमूतवाहनः ।
वृद्धामुवाच तां मातः पुत्रं रक्ष्याम्यहं तव ॥ १३१

तच्छ्रुत्वा भावितभया वृद्धा गरुडशङ्किनी ।
संत्रस्ता तार्क्ष्य मां भुङ्क्ष्व मा भुङ्क्ष्वेति जगाद सा ॥ १३२

शङ्खचूडस्ततोऽवादीत्तेन ताम्यन्नस्य मा भ्रमः ।
कथं चन्द्रप्रसादे च न नास्यां मत्परः ॥ १३३

इत्युक्ते शङ्खचूडेन प्राह जीमूतवाहनः ।
विद्याधरोऽहमायातो रक्षितुं सुतमद्य ते ॥ १३४

दास्यामि हि शरीरं स्वं वस्त्रच्छन्नं गरुत्मते ।
क्षुधिताय मयाहि त्वमादायैनं सुतं गृहम् ॥ १३५

तच्छ्रुत्वा नागवृद्धा सा मैवं त्वं ह्यधिको मम ।
पुत्रो यस्येदृशे काले कृपास्मास्वियमीदृशी ॥ १३६

एतच्छ्रुत्वा स जीमूतवाहनः पुनरब्रवीत् ।
न मे मनोरथस्यास्य भङ्गं कर्तुमिहार्हथ ॥ १३७

महादेवं ब्रुवाणं च शङ्खचूडो जगाद तम् ।
दर्शितैव महासत्त्व त्वया सत्त्व कृपालुता ॥ १३८

नत्वहं त्वच्छरीरेण रक्ष्यामि स्वशरीरकम् ।
रत्नव्ययेन पाषाणं को हि रक्षितुमर्हति ॥ १३९

मादृशैस्तु जगत्पूर्णं स्वात्ममात्रानुकम्पिभिः ।
अनुकम्प्य जगद्येषां विरलास्ते भवादृशाः ॥ १४०

न चाहं मलिनीकर्तुं शङ्खपालकुलं शुचि ।
कलङ्क इव शीतांशुबिम्बं शक्ष्यामि सन्मते ॥ १४१

इति तं प्रतिषिध्यैव शङ्खचूडः स्वमातरम् ।
जगादाम्ब निवर्तस्व कान्ताराद्दुर्गमादितः ॥ १४२

न पश्यसि किमत्रैतन्नागासृक्कर्दमोक्षितम् ।
कृतान्तलीलापर्यङ्करौद्रं वध्याशिलातलम् ॥ १४३

अहं चाब्धितटे गत्वा नत्वा गोकर्णमीश्वरम् ।
आगच्छामि द्रुतं यावन्नायाति गरुडोऽत्र सः ॥ १४४

इत्युक्त्वा करुणाक्रन्दां प्रणम्यापृच्छ्य मातरम् ।
स गोकर्णप्रणामार्थं शङ्खचूडो ययौ ततः ॥ १४५

अस्मिंश्चेदन्तरे प्राप्तस्तार्क्ष्यः सिद्धो ममेप्सितः ।
परार्थ इति जीमूतवाहनोऽप्यकरोद्धृदि ॥ १४६

तावच्चासन्नपक्षीन्द्रपक्षानिलचलांस्तरून् ।
विलोक्यात्र स मामेति निवारणपरानिव ॥ १४७

मत्वा गरुडवेलां च प्राप्तां जीमूतवाहनः ।
परार्थप्राणदो वध्यशिलामध्यारुरोह ताम् ॥ १४८

पवनाघूर्णिते चाब्धौ स्फुरद्रत्नप्रभाद्दृशा ।
तं सत्त्वातिशयं तस्य पश्यतीव सविस्मयम् ॥ १४९

आगत्याच्छादितनभा निपत्यैतच्छिलातलात् ।
चञ्च्वा गरुत्मानाहत्य महासत्त्वं जहार तम् ॥ १५०

स्रुतासृग्धारमुत्खातशिरोरत्नं च तं जवात् ।
नीत्वा भक्षयितुं शृङ्गे मलयाद्रेः प्रचक्रमे ॥ १५१

एवमेव परार्थाय देहः स्यात्प्रतिजन्म मे ।
मा भूतां स्वर्गमोक्षौ तु परोपकृतिवर्जितौ ॥ १५२

इति ताक्ष्यर्याद्यमानस्य तस्यानुध्यायतस्तदा ।
विद्याधरेन्द्रोरपतत्पुष्पवृष्टिर्नभस्तलात् ॥ १५३

अत्रान्तरे स तद्रक्तधारास्रवशिरोमणिः ।
तस्या मलयवत्याश्च तत्पत्न्याः प्रापतत्पुरः ॥ १५४

सा तद्दृष्ट्वा परिज्ञाय चूडारत्नं सुविह्वला ।
अन्तिकस्था श्वशुरयोस्ताभ्यां साश्रुरदर्शयत् ॥ १५५

तौ च जायापती सूनोः शिरोरत्नं विलोक्य तत् ।
किमेतदिति संभ्रान्तौ सहसैव बभूवतुः ॥ १५६

ततः स्वविद्यानुध्यानाद्यथावृत्तमवेत्य तत् ।
राजा जीमूतकेतुः सा राज्ञी कनकवत्यपि ॥ १५७

वध्वा मलयवत्या तौ प्रावर्तेतां सह द्रुतम् ।
गन्तुं तत्रैव तौ यत्र ताक्ष्यर्यजीमूतवाहनौ ॥ १५८

तावत्स शङ्खचूडोऽत्र नत्वा गोकर्णमागतः ।
ददर्श रुधिरार्द्रं तद्विग्नो वध्यशिलातलम् ॥ १५९

हा हतोऽस्मि महापापो ध्रुवं तेन महात्मना ।
आत्मा गरुत्मते दत्तो मत्कृते करुणालुना ॥ १६०

तदान्विष्यामि नीतः स क्षणेऽस्मिन्क्वाहिवैरिणा ।
मज्जेयं नायशःपङ्के जीवन्तं चेत्तमाप्नुयाम् ॥ १६१

इत्युदश्रुर्वदन्सोऽथ साधुर्दृष्ट्वा निरन्तराम् ।
पतितां भुवि तद्रक्तधारामनुसरन्ययौ ॥ १६२

अत्रान्तरे भक्षयन्तं दृष्ट्वा जीमूतवाहनम् ।
हृष्टं विस्मय गरुडश्चिन्तयामास तत्क्षणम् ॥ १६३

अहो अपूर्वः कोऽप्येष भक्ष्यमाणोऽपि यो मया ।
प्रहृष्यति महासत्त्वो न तु प्राणैर्वियुज्यते ॥ १६४

बिभर्ति पुलकोद्भेदं च गात्रे रोमाञ्चकञ्चुकम् ।
किं चोपकारिणीवास्य मयि दृष्टिः प्रसीदति ॥ १६५

तन्नैष नागः कोऽप्येष साधुः पृच्छामि तावदहम् ।
इति तार्क्ष्यं विमृशन्तं प्राह जीमूतवाहनः ॥ १६६

पक्षीन्द्र किं निवृत्तोऽसि नहि मे मांसशोणितम् ।
देहे नास्ति न चाद्यापि परितृप्तोऽसि भुङ्क्ष्व तत् ॥ १६७

एतच्छ्रुत्वातिसाश्चर्यस्तं पप्रच्छ स पक्षिराट् ।
नागो नैवासि तद्ब्रूहि महात्मन्को भवानिति ॥ १६८

नाग एवास्मि कोऽयं नु प्रश्नः प्रकृतमाचर ।
प्रस्तुतार्थविरुद्धं हि कोऽभिदध्याद्यादृशः ॥ १६९

एवं प्रतिवदत्येव तार्क्ष्यं जीमूतवाहने ।
प्राप्तः स शङ्खचूडोऽत्र दूरादेवाभ्यभाषत ॥ १७०

मा मा कृथा महापापं नायं मे विनतात्मज ।
कोऽयं भ्रमस्ते नह्येष नागो नागोऽहमेव ते ॥ १७१

इत्युक्त्वा द्रुतमागत्य मध्ये स्थित्वा तयोर्द्वयोः ।
दृष्ट्वा च तार्क्ष्यं विभ्रान्तं शङ्खचूडोऽब्रवीत्पुनः ॥ १७२

किं भ्राम्यसि फणाः किं मे जिह्वे द्वे च न पश्यसि ।
विद्याधरस्य किं चास्य सौम्यां पश्यसि नाकृतिम् ॥ १७३

शङ्खचूडे वदत्येवं भार्या च पितरौ च तौ ।
जीमूतवाहनस्यात्र सर्वे सत्वरमाययुः ॥ १७४

विलुप्ताङ्गं च तं दृष्ट्वा पितरौ तस्य तत्क्षणम् ।
चक्रन्दतुस्तौ हा पुत्र हा हा जीमूतवाहन ॥ १७५

हा कारुणिक हा वत्स परार्थप्रत्तजीवित ।
हा कथं वैनतेयेदमविमृश्य कृतं त्वया ॥ १७६

एतच्छ्रुत्वैव तार्क्ष्योऽत्र सोऽनुतप्तो व्यचिन्तयत् ।
हा कथं बोधिसत्त्वांशः समोहाद्भक्षितो मया ॥ १७७

जीमूतवाहनः सोऽय परार्थप्राणदायकः ।
यस्य भ्रमति कृत्स्नेऽस्मिंस्त्रैलोक्ये कीर्तिघोषणा ॥ १७८
तन्मे मृतेऽस्मिन्पापस्य प्राप्तमग्निप्रवेशनम् ।
अधर्मविषवृक्षस्य पच्यते स्वादु किं फलम् ॥ १७९
इति चिन्ताकुले तार्क्ष्ये दृष्ट्वा बन्धून्निपत्य सः ।
व्रणव्यथाया पञ्चत्व प्राप जीमूतवाहनः ॥ १८०
ततो विलपतोस्तत्र तत्पित्रोः शोकदीनयोः ।
उत्क्रुश्य मुहुरात्मानं शङ्खचूडे च निन्दति ॥ १८१
भार्या मलयवत्यस्य नभो दृष्ट्वाश्रुगद्गदम् ।
पूर्वप्रसन्नां वरदामित्युपालभताम्बिकाम् ॥ १८२
विद्याधराधिपो भाविचक्रवर्ती पतिस्तव ।
भवितेत्यहमादिष्टा देवि गौरि तदा त्वया ॥ १८३
तन्मिथ्यावादिनी जाता त्वमप्यसि कथ मयि ।
इत्युक्तवत्यां तस्यां सा गौरी प्रत्यक्षतामगात् ॥ १८४
न मे मिथ्या वचः पुत्रीत्युक्त्वा सा स्वकमण्डलोः ।
अमृतेनाशु जीमूतवाहनं सिञ्चति स्म तम् ॥ १८५
तेन सोऽक्षतसर्वाङ्गः पूर्वाधिकतरद्युतिः ।
जीवन्सद्यः समुत्तस्थौ कृती जीमूतवाहनः ॥ १८६
उत्थितं प्रणतं तं च सर्वेषु प्रणमत्सु ता ।
उवाच देवी तुष्टास्मि देहदानेन तेऽमुना ॥ १८७
तदेषा त्वाभिषिञ्चामि पुत्रात्मीयेन पाणिना ।
विद्याधराणामाकल्प चक्रवर्तिपदेऽधुना ॥ १८८
एवं वदन्ती जीमूतवाहन कलशाम्बुभिः ।
तमभ्यषिञ्चच्छर्वाणी पूजिता च तिरोदधे ॥ १८९
निपेतुश्चात्र तत्कालं दिव्याः कुसुमवृष्टयः ।
नदन्ति स्म च सानन्द देवदुन्दुभयो दिवि ॥ १९०
अथोवाच स तं प्रह्वस्तार्क्ष्यो जीमूतवाहनम् ।
चक्रवर्तिन्नह प्रीतः पुरुषातिशये त्वयि ॥ १९१
अपूर्वोदारमतिना त्रिजगत्कौतुकावहम् ।
ब्रह्माण्डभित्तिलिखित येन चित्रामद कृतम् ॥ १९२
तन्मां प्रशाधि मत्तश्च वृणुष्वाभीप्सितं वरम् ।
इत्युक्तवन्त गरुड महासत्त्वो जगाद सः ॥ १९३

न भक्ष्याः सांप्रतं भूयो नागाः पन्नगान्तक ।
तेऽप्यस्थिशेषा जीवन्तु ये त्वया पूर्वभक्षिताः ॥ १९४
एवमस्तु न भोक्ष्येऽहं नागानित्यमतः परम् ।
प्राग्ये च भक्षितास्ते जीवन्त्विति तार्क्ष्योऽभ्युवाच तम् ॥ १९५
ततोऽस्थिशेषा येऽप्यासन्नागास्तत्पूर्वभक्षिताः ।
तेऽपि सर्वे समुत्तस्थुस्तदमृतसंजीविताः ॥ १९६
सुरैर्नागैर्मुनिगणैः सानन्दैर्मिलितैस्तथा ।
स लोकत्रितयाभिख्यामुवाह मलयाचलः ॥ १९७
तत्कालं तं च जीमूतवाहनोदन्तमद्भुतम् ।
गौर्याः प्रसादाद्विविदुः सर्वे विद्याधरेश्वराः ॥ १९८
आगत्य ते च चरणावनता हिमाद्रिं निन्युः प्रमोदितबन्धुसुहृज्जनैतम् ।
तं पार्वतीस्वकरपद्मसमाहिताभिषेकं सह चक्रवर्तिनमथ प्रतिमुक्तनार्त्यम् ॥ १९९
तत्र स पित्रा मात्रा मित्रावसुना च मलयवत्या च ।
निजगृहगतागतेन च सतुष्टः शङ्खचूडेन ॥ २००
लोकोत्तरचरिताद्भुतसिद्धां जीमूतवाहनः सुचिरम् ।
अभजत रत्नोपचितां विद्याधरचक्रवर्तिधुरम् ॥ २०१
इत्यत्युदारतरतामाख्याय कथां तदा स वेतालः ।
पुनरेव तं त्रिविक्रमसेनं पप्रच्छ राजानम् ॥ २०२
तद्ब्रूहि शङ्खचूडः किं वा जीमूतवाहनोऽभ्यधिकः ।
सत्त्वेन तयोरुभयोः पूर्वोक्तश्चात्र समयस्ते ॥ २०३
इत्यस्माद्वेतालाच्छ्रुत्वा मौनं विहाय शापभयात् ।
तमुवाच स त्रिविक्रमसेनो नृपतिर्निरुद्वेगः ॥ २०४
बहुजन्मसिद्धमेतच्चित्रं जीमूतवाहनस्य कियत् ।
श्लाघ्यः स शङ्खचूडो मरणोत्तीर्णोऽपि यो रिपवे ॥ २०५
अन्यप्रत्तात्मानं प्राप्य सुदूरं गताय तार्क्ष्याय ।
पश्चाद्धावन्गत्वा स्वं देहमुपानयत्प्रसभम् ॥ २०६
एतन्निशम्यैव नृपस्य तस्य वाक्यं स वेतालवरो जगाम ।
पुनः स्वधामैव तदंसपृष्ठान्नृपोऽपि तं सोऽनुययौ तथैव ॥ २०७

इति महाकविश्रीसोमदेवभट्टविरचिते कथासरित्सागरे शशाङ्कवतीलम्बके त्रयोविंशस्तरङ्गः ।

(See also *Bṛhatkathāmañjarī* and the 2nd तरङ्ग of the नरवाहनदत्तजननलम्बक of the *Kathāsaritsāgara* Pp 84–91)

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APPENDIX C.

Proverbial passages from the Nāgānada

१ अन्योन्यप्रीतिकृत: समानरूपानुरागकुलवयसाम् ।
केषांचिदेव मन्ये समागमो भवति पुण्यवताम् ॥ (२ १४)

२ आत्मीय: पर इत्ययं खलु कुत: सत्यं कृपाया: क्रम: । (५ २०.प्र०)

३ आयास: खलु राज्यमुज्झितगुरोस्तत्रास्ति कश्चिद्गुण: । (१.६ च०)

४ एक: श्लाघ्यो विवस्वान् परहितकरणायैव यस्य प्रयास: । (३,१८ च०)

५ किं मधुमथनो वक्ष:स्थलेन लक्ष्मीमनुद्वहन् निर्वृत्तो भवति । (२.०.९८)

६ कीदृशो नवमालिकया विना शेखरक: । (३ २ १८)

७ क्रोडीकरोति प्रथम यदा जातमनित्यता ।
धात्रीव जननी पश्चात्तदा शोकस्य क: क्रम: ॥ (४ ८)

८ चिरात्खलु युक्तकारी विधि: स्याद्यदि युगलमेतदन्योन्यानुरूप घटयेत् । (१.१७.३)

९ जाता वामतयैव मेऽद्य सुतरां प्रीत्यै नवोढा प्रिया ॥ (३.४ च०)

१० जायन्ते च म्रियन्ते च मादृशा: क्षुद्रजन्तव: ।
परार्थदत्तदेहाना त्वादृशा सभव: कुत: ॥ (४.१६)

११ त्व मया सबन्धीति कृत्वा परिहसित: । (३.३.४५)

१२ निर्दोषदर्शना हि कन्यका । (१.१४.१५)

१३ मेदोऽस्थिमांसमज्जासृक्सघातेऽस्मिंस्त्वचावृते ।
शरीरनाम्नि का शोभा सदा बीभत्सदर्शने ॥ (५ २३)

१४ रत्नाकरादृते कुतश्चन्द्रलेखाया: प्रसूति: । (२.१२.१३)

१५ वन्द्या: खलु देवता: । (१ १२.८)

१६ स खल्वेषोऽस्या:दरोऽनर्थीभूत: । (३.२ ३७)

१७ संरक्षता पन्नगमद्य पुण्य मयार्जित यत् स्वशरीरदानात् ।
भवे भवे तेन ममैव भूयात् परोपकाराय शरीरलाभ: ॥ (४.२६)

१८ सर्वाशुचिनिधानस्य जरत्तृणलघीयस: ।
शरीरकस्यापि कृते मूढा: पापानि कुर्वते ॥ (४.७)

१९ स्वगृहोद्यानगतेऽपि स्निग्धे पाप विशङ्क्यते स्नेहात् । (५.१.प्र०)

२० स्वाङ्गैरेव विभूषितासि वहसि क्लेशाय किं मण्डनम् ॥ (३.६.प्र०)

APPENDIX I

A NOTE ON METRE

A Sanskrit stanza or padya consists of four Padas or quarters, which are regulated either by the number of syllables (अक्षर), or by the number of syllable instants (मात्रा)

If the number and position of syllables in each quarter are fixed, the padya is called वृत्त It is समवृत्त if all the quarters are similar, अर्धसमवृत्त if the alternate quarters are similar, and विषमवृत्त if all the quarters are dissimilar If the number of syllable instants in each quarter is fixed the padya is called जाति

A syllable or अक्षर is as much of a word as can be pronounced at once, i e a vowel with or without one or more consonants. A syllable is लघु (short) or गुरु (long) according as its vowel is short or long अ, इ, उ ऋ and ऌ are short vowels आ, ई, ऊ, ॠ, ए, ऐ, ओ and औ are long ones. If a short vowel is followed by an anusvāra or visarga or a conjunct consonant, it becomes long in prosody. So also the last syllable of a pāda is either long or short according to the exigence of the metre (सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् । वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा)

In stanzas of the जाति class, one मात्रा is allotted to a short vowel and two to a long one

For the purpose of scanning stanzas regulated by the number of syllables, a quarter is divided into गणs (feet) of three syllables each, and in case the number of syllables in the quarter is not exactly divisible by three, each of the remaining syllables becomes a गण. The following verse gives the names and scheme of possible गणs (आदिमध्यावसानेषु यरता यान्ति लाघवम् । भजसा गौरवं यान्ति, मनौ तु गुरुलाघवम् ॥ also मस्त्रिगुरुस्त्रिलघुश्च नकारो भादिगुरुः पुनरादिलघुर्यः । जो गुरुमध्यगतो रलमध्यः सोऽन्तगुरुः कथितोऽन्तलघुस्तः ॥) Expressed in symbols (the symbol ◡ denoting a short syllable, and — a long one), the different गणs may be represented as follows —

य ◡ — — भ — ◡ ◡ म — — —
र — ◡ — ज ◡ — ◡ न ◡ ◡ ◡
त — — ◡ स ◡ ◡ — ल ◡ ग —

यति is the pause which we have to make in reciting a line.

The Nāgānanda has in all 121 verses and 12 different metres are used.

अनुष्टुभ्—8 syllables in a quarter. The fifth syllable of each quarter should be short, the sixth long and the seventh alternately long or short. (श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम् । द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ॥).The following 24 verses are in this metre (I) 4, 9, 19; (II) 7, 9, 12; (III) 11, 12, (IV) 7, 8, 11, 16, 17, 20, 21, 29, (V) 9, 10, 11, 16 23, 25, 28, 33

इन्द्रवज्रा—11 syllables in a quarter यति at the fifth. स्यादिन्द्रवज्रा यदि तौ जगौ ग', गणs त, त, ज, ग, ग, only one verse in this metre (IV) 5.

उपजाति.—This is a composite metre formed of the combination of इन्द्रवज्रा and उपेन्द्रवज्रा (which is exactly like इन्द्रवज्रा, except that its first syllable is short, गणs ज, त, ज, ग, ग). 11 syllables in a quarter. The following 6 verses are in this metre. (IV) 1, 13, 14, 26, (V) 15, 22.

द्रुतविलम्बितम्–12 syllables in a quarter यति at the 4th or twice at the 4th and the 8th द्रुतविलम्बितमाह नभौ भरौ, गणs, न, भ, भ, र; only one verse in this metre (I) 16.

मालिनी— 15 syllables in a quarter यति at the 8th ननमयययुतेयं मालिनी भोगिलोकैः । गणs. न, न, म, य. य. Two verses in this metre (I) 11, (II) 11

वसन्ततिलका—14 syllables in a quarter यति at the 8th उक्ता वसन्ततिलका तभजाजगौ ग. । गणs, त, भ, ज, ज, ग, ग The following 8 verses are in this metre (III) 16, (IV) 6, (V) 3. 5, 6, 12, 29, 37.

शार्दूलविक्रीडितम्—19 syllables in a quarter यति at the 12th सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् । गणs म, स, ज, स, त, त, ग. The following 32 stanzas are in this metre (I) 1, 3, 5, 6, 7, 8, 10, 14, 15, 17, 20; (II) 2, 3, 10, (III) 4, 5, 6, 9, (IV) 2, 3, 9, 10, 27; (V) 2, 13, 14, 17, 18, 20, 32, 36, 39.

शालिनी—11 syllables in a quarter यति at the 4th मात्तौ गौ चेच्छालिनी वेदलोकैः । गणs म, त, त, ग, ग Only one verse in this metre (V) 7